

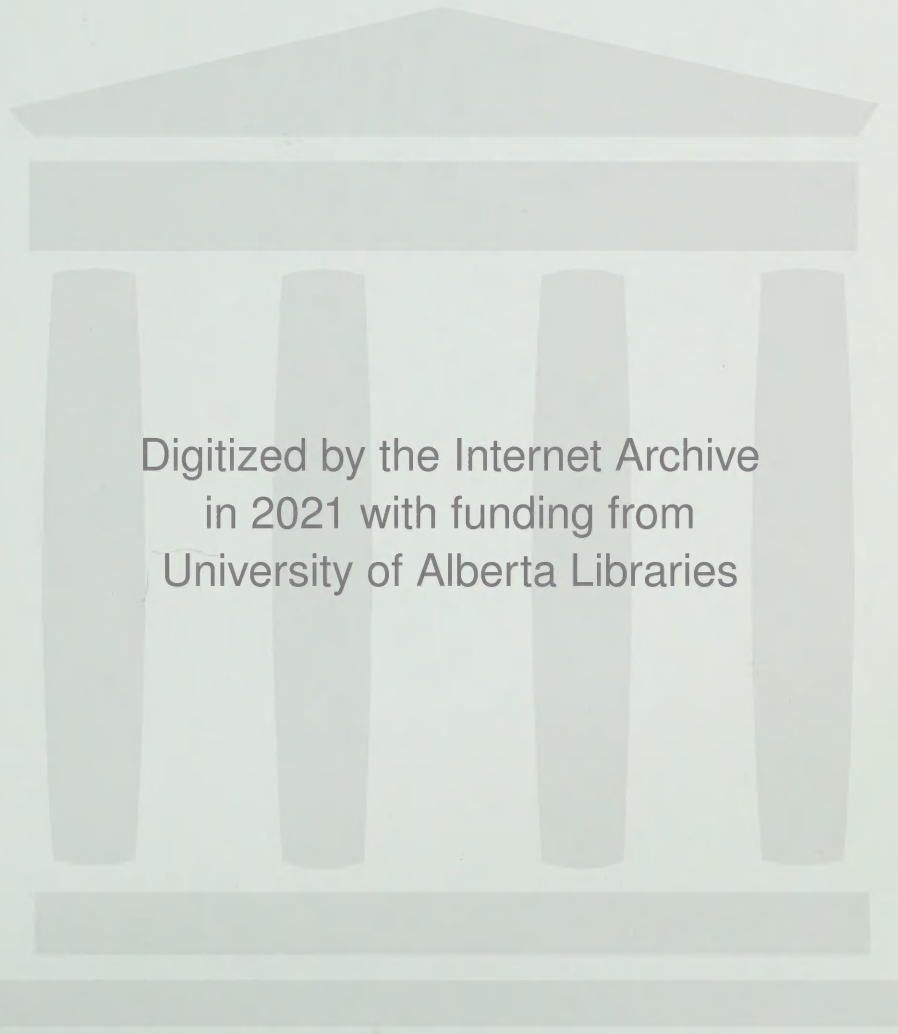
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Teacher's Guidebook for

**starting
points in
reading**

b

SECOND BOOK

by Gladys Whyte
Jessie Shular

General Editor
Bill Moore

With notes on

**starting
points
in
language
b**

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Starting Points—Basic Assumptions

The *Starting Points in Reading* and the *Starting Points in Language Series* are designed for children in the upper elementary school grades. Each series is complete in itself and can be adopted independently of the other. Used together, the series combine to provide a completely integrated language arts program.

While there is as yet no one theory that explains how learning takes place, research in the past few years has proved that one can make certain assumptions about (1) the ways in which children develop language ability and learn to read, (2) the relationship that exists between language and reading, and (3) the conditions under which learning more easily takes place.

In planning the content, the organization, and the teaching-learning strategies in *Starting Points*, the authors have kept the following assumptions very much in mind:

- that a child thinks only to the extent that he can use language and that language is the tool that enables him to relate new experiences to what he already knows, to come to conclusions about the new experiences, and to modify and extend his understandings in the light of the new experiences; in short, it is language that allows the child to make sense of the world around him
- that the child who comes to school has already through concrete experiences and real-life situations acquired the ability to use language, and that the school as far as is possible should provide the same kind of learning environment
- that any definition of reading must recognize that reading begins with graphic symbols but that the process of reading is not only the decoding of the symbol but the reconstruction of meaning—meaning that is not in the print but in the mind of the reader
- that to read with meaning the child not only applies word study skills—"What is this word?" "Does this word sound right?"—but must also apply reasoning skills—"Does this sentence make sense?" "What do I already know about this topic?" "Could this statement be true?"
- that critical reading is an integral part of the reading process rather than a more sophisticated skill to be taught at a higher grade level
- that in reading critically the child applies to the task the facts and ideas he already possesses and that the more "input" he can bring to the understanding of meaning, the easier the reading process will be
- that the child's input is the result of his sensory experiences—what he has observed, touched, experimented with, listened to, reacted emotionally to—and the result of his language experiences—what he has thought about and talked about; and that a language arts program must use and extend the child's experiential background
- that reading is done for a purpose and that the "output," the response to what is read, whether it be discussion, drama, writing, research, or more reading, is not enrichment but an integral part of the reading process
- that there is no division between the input to the reading process and the output of the reading process; and that the major elements of language communication—listening, speaking, writing, and reading—are interdependent functions and should be developed simultaneously
- that the understandings a child brings to the reading process and takes from it are not restricted by subject areas and that language arts learning is interdisciplinary in scope

- that a language arts program, because it concerns itself so closely with a child's thinking, must assume some responsibility for the quality of that thinking and should provide opportunities for the child to determine and clarify his personal attitudes and values
- that a child's learning proceeds from the concrete experience to the abstract concept, from the personal to the impersonal, and that the affective, or emotional, response is as relevant to learning as the cognitive, or intellectual, response
- that children's needs, abilities, and interests differ, and that there can be no one "system" but only a system that provides alternative learning experiences and is based on a broad range of teaching-learning strategies

Starting Points—Organization

The materials in *Starting Points* are organized as follows:

Level A

Starting Points in Reading A, First Book
Starting Points in Reading A, Second Book

Starting Points in Language A

*Guidebook for Starting Points in Reading A,
 First Book*
*Guidebook for Starting Points in Reading A,
 Second Book*

Level B

Starting Points in Reading B, First Book
Starting Points in Reading B, Second Book

Starting Points in Language B

*Guidebook for Starting Points in Reading B,
 First Book*
*Guidebook for Starting Points in Reading B,
 Second Book*

Level C

Starting Points in Reading C, First Book
Starting Points in Reading C, Second Book

Starting Points in Language C

*Guidebook for Starting Points in Reading C,
 First Book*
*Guidebook for Starting Points in Reading C,
 Second Book*

Starting Points—A Thematic Organization

The *Starting Points in Reading Series* is a developmental reading program that enables children to reinforce and extend the phonetic and structural analysis skills, the spelling skills, the comprehension skills, and the literary skills they have acquired in the primary grades, and to learn the increasingly important study and research skills needed in the upper elementary grades.

In the *Starting Points in Language Series* children practice communication skills in talking, acting, and writing in a functional setting, and learn about the nature and history of language.

Integration by Themes

The integration of *Starting Points in Reading* and *Starting Points in Language* to create a total language arts program has been achieved by the use of themes, that is, broad units of materials related to central topics. For example, each of *Starting Points in Reading A, First Book*, and *Starting Points in Reading A, Second Book* contains seven themes. The corresponding *Starting Points in Language A* contains the fourteen themes found in the two reading texts. The contents of the reading and language texts for Levels B and C of *Starting Points* are similarly organized.

Content of Themes

In *Starting Points in Reading*, the thematic units contain a variety of reading materials—fictional stories, nonfiction articles, poems, newspaper clippings, directions for making things, cartoons and photographs. For example, "I'm the King of the Castle," the first theme in *Starting Points in Reading A, First Book*, is concerned with games and leisure-time activities and includes a traditional skipping chant, a story about a small boy who earns the right to declare "I'm the King of the Castle," a reproduction of the famous painting "Children's Games" by Pieter Brueghel, poems about imaginary games, two informational pieces about games our ancestors played and the kinds of toys they owned, a contemporary story about some city children and their struggle to keep their only play area—a pile of dirt, and recipes for the "game" of cooking.

The same theme in *Starting Points in Language A* complements the reading selections in *Starting Points in Reading A, First Book* by encouraging children to explore their own knowledge and ideas about chants, games, and toys. The talking, acting, and writing activities include appreciating rhyme in chants, comparing information about the ways games are played, using the encyclopedia to find answers to questions, interviewing older persons about games played in the past, reporting findings to the class, acting out conflicts in games to learn why rules are important, determining ways of resolving conflicts, describing games clearly enough to be understood by others, writing imaginary stories about games, making up games.

Choice of Themes

Several criteria were used in selecting themes for each level of the *Starting Points* program. First, a theme had to be of interest to most children at these age levels. Second, the theme had to provide a functional framework for the teaching and learning of the language arts skills needed at the upper elementary school grades. A third consideration was the range of themes at each level. Language arts has a content of its own and therefore each level contains themes about language and literature. Reading and language skills are necessary for learning in all subject areas, and for this reason each level includes themes that might be classified as social studies or science. In order to use and build on the child's outside-of-school experiences, each level contains themes about sports, art, or leisure-time activities. And because the language arts skills are so closely related to personal growth and development, there is at each level one theme that encourages children to think about human relationships and values.

The chart "Themes in Starting Points in Reading and Starting Points in Language" lists by subject area the themes for each level. It should be noted, however, that each theme has been classified on the basis of its major emphasis; obviously many themes will relate to several subject areas.

Themes in Starting Points in Reading and Starting Points in Language

	Level A	Level B	Level C
<i>Language</i>	Starting Points Do You Get the Message?	In Hot Water	What's in a Word?
<i>Literature</i>	What's on Your Bookshelf?	Things that Go Boomp in the Night Zeus Is Hurling His Thunderbolt	What Might Happen If . . .
<i>Human Values</i>	Who Am I?	What's a Hero?	Dear Puzzled
<i>Art Sensory Perception</i>	How Do You Know Your Soup is Hot? Does the Kennel Fit the Dog?	String-a-Line	A Curve, a Twist, and a Bend
<i>Science</i>	Spiders are Different His Brain Weighed Just One Pound Snakes Alive! Dig in the Sand and Look at What Comes Up	It's a Dog's Life Stop, I Can't Bear It! Every Time I Climb a Tree	The Unexplained Horses Are . . . No Animal Dies of Old Age
<i>Social Studies</i>	I'm The King of the Castle The World Is . . . The House That Suits You May Not Suit Me	Below 32° Knights and Dragons Tell Us a Story What's Special About Today?	If Once You Have Slept on An Island Highways and Byways I Dig! Mon Pays
<i>Other</i>	Good-bye Until Next Fall	It's a Mystery to Me If You Don't Watch Out . . .	Take me out to the Ball Game Eat, Eat, Eat! But Everyone's Wearing It!

Advantages of Themes

A thematically organized language arts program has many advantages for the modern classroom. The use of themes:

- provides "freedom within structure" and is a practical and workable arrangement for the teacher who wants children to learn the basic skills of communication and at the same time have sufficient opportunity for creative expression
- enables the teacher to make the decision about which parts of the program will be used with one group, with small groups, and with individuals
- allows children to pursue their own interests by questioning, hypothesizing, experimenting, testing, and researching within an overall framework determined by the teacher
- makes it possible for all children of all abilities to participate in the same unit of work by providing reading materials of varying lengths and difficulty and a broad choice of suggested activities
- allows children to start with concrete personal experiences and proceed to impersonal analysis, and encourages affective and cognitive responses by presenting a variety of stimulus materials
- increases the opportunities for critical thinking and reduces the possibility of faulty or biased concept formation by including a number of viewpoints and opinions about a topic
- reduces learning problems by giving children a longer period of time in which to build up information and vocabulary about one topic
- enables children to learn the mechanical skills of communication in a meaningful context rather than in isolation

Starting Points in Reading—Teaching-Learning Strategies

Readability of pupil's selections

In order that *Starting Points in Reading B, Second Book* may meet the needs of as many children in the classroom as possible, a deliberate effort has been made to include within each theme reading materials at various levels of reading difficulty. Based on the Dale Chall Formula and the Fry Readability Graph, the reading levels in this text range from 3.5 to 6.5.

For the convenience of teachers, information on the relative difficulty of the prose selections in each theme has been included in the Lesson Plans Sections of this guidebook. However, it should be noted that these readability formulas are based on word difficulty and sentence length. They do not evaluate the content of the reading material — whether it describes concrete experiences or abstract ideas; they do not distinguish between an informal writing style and a formal writing style; they do not measure the extent to which new ideas and new vocabulary are defined in context. In assessing the suitability of selections for particular children, the teacher will want to consider these factors as well as the experiential background the child brings to the reading task.

Learning Objectives

The learning objectives for each theme in *Starting Points in Reading B, Second Book* are shown at the beginning of each Lesson Plans Section in this guidebook. The skills are listed in these categories: Comprehension — Literal, Critical, and Creative, Locating and Organizing Information; Literary Appreciation; Word Analysis, Dictionary Usage; Spelling.

This chart will enable the teacher to see the distribution of skills in each theme and to establish her own objectives on a unit basis. In setting objectives for the complete *Starting Points in Reading B, Second Book* program, the complete indexes at the back of this guidebook may be used.

The skills listed are those that children at this age level might reasonably be expected to have mastered in the primary grades or to master while using this text. Not all children will need all the skills shown as learning objectives.

In the Word-Study Skills Section of this guidebook, new skills and a first review of important skills have been labelled *All*, meaning that all children should do them. Practice exercises have been labelled *Individual*, indicating that only those who need them should do them. A similar distinction can be made in the other skill areas depending on the child's previous learning.

A chart showing the learning objectives for *Starting Points in Language B* has also been included at the beginning of each Lesson Plans Section. These skills are listed in the following categories: Talking; Moving; Acting; Valuing; Writing; Literary Appreciation; Language Study — Vocabulary Development; Locating and Organizing Information.

Integration with Starting Points in Language

At the beginning of each Lesson Plans Section, suggestions have been made for the integration of *Starting Points in Reading* and *Starting Points in Language*. The sequence outlined provides for a logical development of concepts, but the teacher may well find that an alternative arrangement better reflects her children's particular interests.

Lesson Plans

Each Lesson Plans Section opens with an overview of the theme and a suggested introduction to the theme. An overview of the corresponding theme in *Starting Points in Language* is also included.

Lesson Plans for each selection in *Starting Points in Reading B, Second Book* have been developed under the headings, *Starting Points*, *Delving Into the Story*, and *Exploring Farther Afield*. These lesson plans are not meant to be followed slavishly but are merely a guide to the teacher in planning her program. It is important, however, to reserve ample time for the Introduction to the Theme and to the Starting Points stages of each reading selection. If, as has been said earlier, the child reads with understanding in proportion to the input he brings to the task, then he must be given sufficient opportunity to talk about the topic he is going to read about, to compare his ideas, to share information, to decide what questions he would like answered—in summary, to set his own purposes for reading.

It is at these stages too that the teacher will want to take the opportunity to plan her teaching-learning strategies. At the Introduction to the Theme stage, she should assess her children's knowledge about the thematic topic. Depending upon their interest and abilities, she should then decide (a) whether all children will read all selections or whether certain selections will be read by some children and not others, (b) whether to form special reading groups, (c) what instruction and practice in comprehension and word-study skills are needed, and (d) what related language activities would be of most value.

At the Introduction to the Theme and the Starting Points stages, the teacher will — depending upon the children's experiential background — decide whether to precede the reading of a selection with a concrete experience, an oral discussion, a research project, or other activity that will extend the child's input by giving him content information, ideas, or vocabulary related to the theme.

In addition to the suggestions under the heading *Starting Points*, the teacher will want to consider the activities found in the pupil's text. The teacher using *Starting Points in Language* will find that the corresponding theme offers a wealth of language activities.

Comprehension, Study, and Research Skills

In the upper elementary grades, the child is required to read with increased independence. To do so, he must not only bring his personal experience to the material he reads but he must also respond to what he reads by evaluating what he has learned and applying it to other situations. If he is to derive maximum value from this reading process, he must be able to:

read *literally*, that is, to read accurately
read *critically*, that is, to interpret what he reads
read *creatively*, that is, to evaluate and apply what he reads

The child at this age level must also be capable of more independent study and research in the content areas. If he is to do this efficiently, he must be able to:

locate and *select* information relevant to his purpose
organize and *present* information in an appropriate form

The Lesson Plans Sections of this guidebook have been designed to present these skills to the children and provide sufficient practice in applying them. A brief summary of these skills is given below. For a comprehensive survey, see the Index of Comprehension, Study, and Research Skills.

Literal reading—to develop this basic skill, exercises are provided in noting and recalling details; recognizing the main idea; determining the sequence of events; reading to answer factual questions or follow directions; detecting causal relationships.

Critical reading—to develop the skill of interpretation, exercises are provided in classifying words, phrases, and ideas; discriminating between true and false, fact and superstition, possible and impossible; comparing characters, ideas, moods, versions of a story.

Creative reading—to develop the skill of evaluation and application, exercises are provided in drawing inferences; making judgments; expressing opinions; predicting outcomes; solving problems; interpreting emotions; recognizing concepts and applying them to real-life situations; expressing ideas through creative expression.

Locating Information—to teach the skill of finding information, exercises are provided in skimming to find specific and general items, to find main ideas, to find supporting details; using the encyclopedia and other reference books; using maps and diagrams and pictures.

Organizing information—to teach the skill of organizing information, instruction is given in taking notes and organizing them in outlines, in timelines, in charts, in lists under headings, and on index cards.

Presenting information—to teach the skills of presenting information, children are encouraged to draw maps; make class booklets; create dioramas and murals; give oral and written reports.

Literary Appreciation Skills

A child's literary appreciation should develop simultaneously with his reading ability. With this objective in mind, it is suggested that much of the poetry be read to the children as they listen for descriptive words, for word pictures, for moods, for rhyme and rhythm, for similes and metaphors. Simple plot, subplots, and characterization are presented, and every opportunity is taken to develop an understanding of author's style and technique. For a comprehensive survey of skills, see the Index of Literary Appreciation Skills.

Word-Study Skills

The program offers a comprehensive presentation of dictionary skills, phonetic and structural analysis skills, and spelling skills. Some of the highlights of the program are given below. For a complete survey, see the Index of Word-Study Skills.

Diagnostic tests — it is presumed that most children will have received a thorough grounding in phonetic and structural analysis skills and in syllabication skills. However, to make certain that these skills have been absorbed, four diagnostic tests have been provided on pages 187-191 of the Teacher's Guidebook for *Starting Points in Reading B, First Book*. If these tests reveal weaknesses, exercises are provided to strengthen auditory and visual recognition of vowel and consonant elements. The recognition, meaning, and use of prefixes and suffixes, and the rules of syllabication are reviewed during the course of the skills program in this guidebook.

Dictionary skills — at this level the course in the use of the dictionary is continued. The organization of a dictionary is reviewed, including use of guide words, entry words, and the pronunciation key, and proper names as entry words, entry word variants, dictionary abbreviations, and the purpose and use of dictionary diagrams are introduced. Diacritical marks and symbols are reinforced and abundant practice is given in recognizing dictionary respellings, selecting appropriate word meanings, and using the dictionary to check or find spelling, pronunciation and meaning of words.

Phonetic and Structural Analysis skills — the recognition of consonant and vowel elements in word syllables is reviewed. Prefixes *un, dis, re, mis, im, in,* and *mid* and syllabic units *de, be, ex,* and *con* are reviewed, and prefixes *fore* and *non* are introduced. Suffixes *s, es, ed, ing, er, est, ful, less, ness, ly, y, en, ish, tion, able, like, or, ist, sion, ment, ous,* and *ship* are reviewed, and suffixes *al, hood, ance, ence,* and *ible* are introduced.

Syllabication and accent — the nine basic rules of syllabication and the recognition of accent and placement of the accent mark are reviewed. The uses of two accents in compound words, of primary and secondary accents, and of the shifting accent are reinforced.

→ *Spelling* — during the study of phonetic and structural analysis and syllabication, the child has learned many things that help him to recognize and attack new words in his reading. These same skills can help him in his spelling. As each aspect of the word analysis skills program is presented and reviewed, the child is shown how these skills can be applied to spelling. Exceptions are pointed out and memory is aided by the building of spelling groups. In addition to these spelling aids, a number of words that do not follow rules are selected from each story and learned as special spelling words. These words are analyzed, their particular spelling difficulties pointed out, and the words are entered into individual spelling notebooks for reference purposes.

→ *Word recognition* — children are encouraged to attack new words and understand word meanings by exercises in the use of context clues; matching words and definitions; multiple meanings; and using the dictionary to find word meanings.

→ *Extending and enriching vocabulary* — vocabulary is extended by exercises in recognizing antonyms, synonyms, homonyms; noting and using descriptive words; classifying words and phrases; interpreting figurative expressions; noting analogous relationships in words; and the subject of word origins is introduced.

STOP, I CAN'T BEAR IT!

STARTING POINTS

Learning Objectives in

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information	
<p>A Warning About Bears Poem, Page 9</p> <p>An Ice-Baby Is Born Pages 10-21</p> <p>My Brother Bert Poem, Page 22</p> <p>The Metro Toronto Zoo Pages 23-35</p> <p>Jasper Cartoon Page 36</p> <p>The Bear Who Stole the Chinook Pages 37-40</p> <p>Unit Review</p>	<p>Discussing Title Understanding play on words</p> <p>Discussing facts about seals Drawing Inferences Recalling Details Completing sentences Understanding word meaning through context</p> <p>Discussing pets Discussing illustration Recalling details Discussing animals named in poem Expressing opinions</p> <p>Discussing zoo trips Expressing opinions Recalling details Understanding goals of zoo Evaluating symbol Speculating Understanding word meanings Drawing Inferences Reacting to what was read Distinguishing between true and false</p> <p>Conjecturing Drawing inferences Understanding the comic strip story</p> <p>Discussing Chinook Posing questions Recalling details Drawing inferences Explaining stories in own words Reaching and supporting conclusions Distinguishing between possible and impossible Developing concept of animals place in nature</p> <p>Recalling selections Evaluating; forming judgments</p>	<p>Skimming to find information Making notes Using reference books Using the index</p> <p>Using table of contents Using encyclopedia and dictionary</p> <p>Reading maps Using encyclopedia and other reference books Making a chart</p> <p>Finding specific passages Using reference book Learning about sources of information Constructing a story outline</p>	

IN READING

"Stop, I Can't Bear It!"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Enjoying humor Encouraging further poetry reading Enjoying nonsense verse</p> <p>Reacting to what was read Choosing exciting passages Appreciating descriptive language</p> <p>Enjoying humor Noting humorous elements Noting use of graphics Choosing favorite word pictures Choral speaking Enjoying other poems</p> <p>Discussing genre: myth Noting story beginning Noting structure of story Speculating about origin of myth</p> <p>Recognizing various spellings for sounds of <i>a</i> and <i>i</i> Dividing words into syllables and accenting Matching words and definitions Visual recognition of new words</p>	<p>Presenting prefix <i>fore</i> Using multiple meanings</p> <p>Reviewing root words in affixed forms Noting proper nouns as entry words Reviewing dictionary content Matching words and definitions</p> <p>Displaying chart of syllabication rules Syllabication practice exercise Reviewing dictionary organization Reviewing dictionary symbols for sounds of <i>i</i> Classifying words</p>	<p>Spelling words with prefix <i>fore</i> Spelling words containing sounds of <i>a</i> Special spelling words Recalling spelling groups</p> <p>Spelling changes before suffixes Special spelling words Building a spelling group</p> <p>Spelling words containing sounds of <i>i</i> Special spelling words Building spelling groups</p> <p>Spelling test</p>	

STARTING POINTS
Learning Objectives in

Pages	Talking	Moving-Acting	Valuing	
Page 133	Relating chapter title to photograph; making judgment Making up names for bears Discussing Indian name for grizzly bear Differentiating between fact and opinion			
Page 134	Interpreting information in news article Evaluating sources of information			
Page 135		Acting out scene in photograph Putting on puppet show		
Page 136				
Page 137-138		Acting out radio play		
Page 139				
Page 140				
Page 141	Comparing life of bears in zoo with life in natural environment Making judgments about zoos		Appreciating advantages and disadvantages of zoos Making up list of zoo rules for people and bears	
Pages 142-143				
Pages 144-145	Interpreting cartoons Making inferences about sequence of events related to cartoons	Acting to demonstrate inferences	Working with a group to prepare lesson for another class	

IN LANGUAGE
"Stop, I Can't Bear It!"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Applying understanding of expressions to cartoons</p> <p>Listing safety rules relating to black bears</p> <p>Writing conversation</p> <p>Writing story from bear's point of view</p> <p>Writing limericks Adapting fairy tale to modern times—in play form Writing photo caption</p> <p>Writing conversation</p>	<p>Appreciating poem</p> <p>Reading radio play</p> <p>Reading article for information about grizzly bears</p> <p>Comparing poems Encouraging reading for pleasure</p>	<p>Understanding figurative language—bear expressions</p> <p>Discussing and writing similes Using hyphenated words as adjectives</p> <p>Discussing origin of Jasper's name</p>	<p>Reading for information—possible origin of word "bear" Checking information in reference materials</p> <p>Locating and organizing information on black bear Drawing conclusions from information</p> <p>Preparing report on grizzly bears, using outline form</p> <p>Using different sources to find information on polar bears</p> <p>Preparing and presenting lesson on bears, incorporating facts, stories, and visuals</p>	

Overview of Theme in Starting Points in Reading

*From what I know of bears, they are
Better few and better far.*

John Ciardi

These lines are taken from John Ciardi's poem "More About Bears." In this and other poems, Ciardi says it's best to keep your distance when dealing with bears. However, after completing this theme it remains for you and the pupils to decide whether bears are "better few and better far." Perhaps not.

The theme is introduced by another of Ciardi's bear poems, "A Warning About Bears." The next selection "An Ice-Baby Is Born" is a story taken from *Lone Seal Pup* by Arthur Catherall. This excerpt tells how a mother seal saved herself and her new-born baby from a polar bear. "My Brother Bert" is a humorous poem about a boy who collects animals as a hobby. Among his pets are a grizzly bear, a gorilla, and an aardvark! The next selection "The Metro Toronto Zoo" describes the exciting and unusual new zoo built by the Metro Toronto Zoological Society. The selection includes photographs of some of the animals who make their home in the zoo. A cartoon about Jasper the bear is presented next for enjoyment and discussion. The following selection, "The Bear Who Stole the Chinook" is an Indian myth. The theme concludes on a light note with two limericks about bears.

For specific learning objectives in this theme, refer to the chart on pages 2-3.

Introducing the Theme in Starting Points in Reading

Direct the pupils to turn to page 8 and read the theme title, "Stop, I Can't Bear It!" Have the pupils explain the two meanings of the word "bear." Ask them under what circumstances people usually say these words. Then have the children speculate on the reason why one of the bears in the photograph might be saying these words to the other.

Suggest that the pupils work in pairs to improvise a short dialogue between two bears, ending with the words, "Stop, I can't bear it!" If they need ideas to get started, say that the bear on the right might be scolding the bear in the water.

Readability of Selections in Starting Points in Reading

In the theme "Stop, I Can't Bear It!" the story "The Bear Who Stole the Chinook" is short and easy to read. The opening story "An Ice-Baby Is Born" should be read with ease by most students. Because of its specialized vocabulary, the photo article "The Metro Toronto Zoo" may be difficult for some students.

Overview of Theme in Starting Points in Language

The theme "Stop, I Can't Bear It!" in *Starting Points in Language* explores what is actually known about bears. The talking and writing activities compel students to consider and evaluate sources of information, to discriminate between fact and opinion, and weigh evidence for and against certain beliefs. As a culminating activity students present the information they have researched in drawings, stories, reports, and in a lesson plan for another class.

For specific learning objectives in this theme, see the chart on pages 4-5.

Integration with Starting Points in Language

The language activities in "Stop, I Can't Bear It!" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Page 133—the opening picture and activities allow children to note the different meanings of the word *bear* and to recall "bear" expressions

2. Pages 134-135—a newspaper clipping and a photo make a conflicting statement about the danger of bears and are a starting point for an evaluation of various sources of information

3. Pages 136-139—a poem and a short play about the grizzly bear lead to the preparation of a report on grizzlies

5. Pages 140-141—questions about the polar bear are the starting point for a report on how the animal lives in its natural environment, and promotes a discussion on the advantages and disadvantages of zoos

7. Pages 142-143—the writing activities and suggestions for reading concentrate on the fun aspects of bears

9. Pages 144-145—the factual information learned about bears is presented in various forms

Starting Points in Reading

4. In the story "An Ice-Baby Is Born" a mother seal and her baby escape being a meal for a polar bear

6. The photo article "The Metro Toronto Zoo" describes a zoo in which every attempt has been made to duplicate the natural environments of the wildlife it houses

8. The non-factual look at bears is continued in the reading of "The Bear Who Stole the Chinook"

For Added Interest and Enjoyment

As the selections in this unit are read, the following materials will be useful for extending the pleasurable reading experience and for providing further information for research projects and general interest. The asterisks indicate the reading difficulty of each book listed—three asterisks for difficult, two for average, and one for easier reading material.

Books

- **Adamson, Joy: *Elsa: The Story of a Lioness*. Collins.
- **Adrian, Mary: *A Day and a Night in the Arctic*. Hastings House.
- ***Annixter, Jane and Paul: *The Great White*. Holiday House.
- **Annixter, Jane and Paul: *Sea Otter*. Holiday House.
- ***Baudouy, Michel-Aime: *Old One-Toe*. Harcourt.
- **Bauman, Hans: *The Bear and His Brothers*. Oxford.
- **Binns, Archie: *Sea Pup*. General Publishing.
- **Borea, Phyllis: *Seymour, a Gibbon*. Atheneum.
- **Bridges, William: *Zoo Babies*. Morrow.
- **Bridges, William: *Zoo Expeditions*. Morrow.
- **Buxton, Ralph: *Nature's Defenses: How Animals Escape from Their Enemies*. Golden Gate.
- **Carlson, Natalie S.: *Alphonse, That Bearded One*. Harcourt.
- *Chandaha, Walter: *Walter Chandaha's Pet Album*. Follett.
- **Clark, Denis: *Black Lightning*. Viking.
- **Clark, Denis: *Boomer*. Viking.
- *Conklin, Gladys: *Elephants of Africa*. Holiday House.
- *Conklin, Gladys: *Giraffe Lives in Africa*. Holiday House.
- **Crow, James T.: *Survival of a Species: the Elephant Seal*. Ward Ritchie.
- ***Crowfoot, Peter: *Australian Marsupials*. McGraw-Hill.
- **Darling, Louis: *Seals and Walruses*. Morrow.
- **Day, Beth: *Life on a Lost Continent: a Natural History of New Zealand*. Doubleday.
- ***Dudley, Ernest: *Rufus, the Remarkable True Story of a Tamed Fox*. Hart.
- **Earle, Olive: *Paws, Hoofs, and Flippers*. Morrow.
- **Eberle, Irmengarde: *Foxes Live Here*. Doubleday.
- **Emanuel, Elizabeth: *Baby Baboon*. Golden Gate Junior Books.
- *Fleischman, Sid: *McBroom's Zoo*. Grosset & Dunlap.
- **Gardner, Robert: *The Baboon*. Macmillan, N.Y.
- ***George, J. C. and J. L.: *Vision, the Mink*. Dutton.
- ***George, J. C. and J. L.: *Vulpes, the Red Fox*. Dutton.
- **Goudey, A. E.: *Here Come the Bears!* Scribner.
- **Goudey, A. E.: *Here Come the Seals!* Scribner.
- **Haynes, Bessie Doak and Edgar: *Sylvia Bear*. Cowles.
- **Hirsch, S. Carl: *The Living Community, a Venture into Ecology*. Viking.
- **Hiser, Iona Seibert: *Collared Peccary—the Javelina*. Steck-Vaughn.
- **Ipsen, D. C.: *The Elusive Zebra*. Addison-Wesley.
- **Jacobs, Francine: *Sea Turtles*. Morrow.
- *Johnson, Eric W.: *Escape into the Zoo*. Lippincott.
- **Kinney, Harrison, and Price: *Lonesome Bear*. McGraw-Hill.
- ***Kjelgaard, J. A.: *Big Red*. Holiday House.
- **Liers, E. E.: *The Black Bear's Story*. Viking.
- **Lindquist, Willis: *Burma Boy*. McGraw-Hill.
- **Lipkind, William: *Boy with a Harpoon*. Harcourt.
- **Martin, Lynne: *The Giant Panda*. Addison-Wesley.

- ***Mason, George F.: *Animal Appetites*. Morrow.
- ***Mason, George F.: *The Bear Family*. Morrow.
- ***Mason, George F.: *Persimmon Jim, the Possum*. Lippincott.
- **May, C. P.: *A Book of Canadian Animals*. Macmillan of Canada.
- **May, Julian: *Cascade Cougar*. Creative Education Society.
- **McClung, Robert M.: *Major: the Story of a Black Bear*. Morrow.
- **McClung, Robert M.: *The Mighty Bears*. Random House.
- **McClung, Robert M.: *Scoop, Last of the Brown Pelicans*. Morrow.
- **McClung, Robert M.: *The Swift Deer*. Random House.
- **McCracken, Harold: *The Biggest Bear on Earth*. Harcourt.
- **Montgomery, Rutherford G.: *A Kinkajou on the Town*. World.
- **Montgomery, Rutherford G.: *Seecatch: a Story of a Fur Seal*. Ginn.
- **Morey, Walter: *Gentle Ben*. Dutton.
- ***Oetting, Robert B. and Rae: *Quetico Wolf*. Oddo Publishing.
- **Patent, Dorothy Hinshaw: *Weasels, Otters, Skunks, and Their Family*. Holiday House.
- ***Pearson, Carol: *Brown Paws and Green Thumbs*. Clarke, Irwin.
- **Pflood, Jan: *Wild Animals and Their Babies*. Golden Press.
- ***Roberts, Sir Charles G. D.: *Forest Folk*. Ryerson Press.
- ***Roberts, Sir Charles G. D.: *Thirteen Bears*. Ryerson Press.
- *Rockwell, Thomas: *Humph!* Pantheon.
- *Roever, J. M.: *The Black-Footed Ferret*. Steck-Vaughn.
- ***Scott, Jack Denton: *Loggerhead Turtle: Survivor from the Sea*. Putnam.
- ***Seton, Ernest Thompson: *The Biography of a Grizzly*. Grosset & Dunlap.
- ***Seton, Ernest Thompson: *King of the Grizzlies*. J. M. Dent.
- ***Shannon, Terry, and Charles Payzant: *New at the Zoo*. Golden Gate.
- **Sherwan, Earl: *Bruno, the Bear of Split Rock Island*. Norton.
- *Silverstein, Alvin and Virginia: *The Long Voyage: the Life Cycle of the Green Turtle*. Warne.
- **Stephens, Mary Jo: *Zoe's Zodiac*. Houghton Mifflin.
- **Stephens, William M. and Peggy: *Killer Whale: Mammal of the Sea*. Holiday House.
- **Tompkins, J. R. R.: *The Polar Bear Twins*. Lippincott.
- **Trost, Lucille Wood: *A Cycle of Seasons: the Little Brown Bat*. Young Scott (Addison-Wesley).
- **Turner, Ann Warren: *Vultures*. McKay.
- Untermeyer, Louis (Comp.): *The Golden Treasury of Animal Stories*. Golden Press.
- **Verite, Marcelle (Melvin M. F. Wallace, trans.): *Animals Around the Year*. Golden Press.
- **Wahl, Jan: *The Very Peculiar Tunnel*. Putnam.
- ***Widell, Helene: *The Black Wolf of River Bend*. Farrar, Straus & Giroux.
- ***Wolff, Robert: *Animals of Africa*. Lion Press.
- ***Wolff, Robert: *Animals of Asia*. Lion Press.
- ***Wolff, Robert: *Animals of Europe*. Lion Press.
- ***Wolff, Robert: *Animals of the Americas*. Lion Press.

Poetry

- Beerman, Miriam: *The Enduring Beast*. Doubleday. Belloc, Hilaire: *The Bad Child's Book of Beasts*. Duckworth. Brewton, John E. (Sel.): *Under the Tent of the Sky: a Collection of Poems about Animals Large and Small*. Macmillan, N.Y. Chen, Tony: *Run, Zebra, Run*. Lothrop, Lee & Shepard. Hoberman, Mary Ann: *The Raucous Auk: a Menagerie of Poems*. Viking. Vance, Eleanor: *From Little to Big: a Parade of Animal Poems*. Follett.

Films

Animals of the Indian Jungle. 11 mins., color. Encyclopedia Britannica Films. *Animal Stories*. 9 mins., 28 sec., b&w. Screen Magazine Films No. 36. National Film Board. *Big Animals of Africa*. 11 mins., color. Encyclopedia Britannica Films. *Big Game Camera Holiday*. 45 mins., 13 secs., color. A Province of British Columbia Film. *Bushland Symphony*. Encyclopedia Britannica Films. *A Day at the Calgary Zoo*. 13 mins., 30 secs., color. Calgary Zoological Society. *Flipper the Seal*. 11 mins., color. Coronet. *Jacky Visits the Zoo*. 11 mins., 35 secs., color. National Film Board. *Learning About Bears*. 11 mins., color. Encyclopedia Britannica Films. *Wildlife in the Rockies*. 27 mins., 21 secs., b&w. National Film Board.

Filmstrips

The African Lion. Encyclopedia Britannica Filmstrips. *The Black Bear*. Canadian Animal Series. 45 fr., color, captions, manual. National Film Board. *Faraway Places: Children of the North Pole in Greenland*. SBP. *Larger Land Mammals of Canada*. 40 fr., color, captions, manual. National Film Board. *Let's Explore a Woodland*. Society for Visual Education. *The Polar Bear*. 35 fr., color, captions, manual. National Film Board. *Smaller Land Mammals*. 37 fr., color, captions, manual. National Film Board.

A Warning About Bears

Objectives

Comprehension

Discussing title

Understanding play on words

Creative Expression

Illustrating poem

Literary Appreciation

Enjoying humor

Encouraging further poetry reading

Enjoying nonsense verse

Starting Points

Getting Ready to Listen

*Setting
purpose
for reading*

Write the title of the poem on the chalkboard and have the pupils speculate on whether this is a serious poem or a humorous one. Suggest that they listen to discover whether their ideas are correct.

Reading and Discussing

*Listening,
reading,
and checking*

Read the poem as the children listen, then read it again as they follow in their books. Have those who wish to do so, read the poem aloud. Take time for the pupils' comments about the poem. Have them discuss whether this is a serious or a humorous poem and what makes it humorous.

Delving Into the Poem

1. "The title of the poem sounds a bit like a sign warning people about the presence of bears. Where might there be such warning signs about bears? Why are they necessary?"
2. "What does the word 'distant' mean as used in the poem? What does the word usually mean?" (Explain to the group that the poet made a play on words known as a pun.)
3. "Do you think there is a message or lesson in the poem, or did the poet write it just for fun? What might the message be?" (Most pupils will probably say that the poem is a humorous one, written for enjoyment. If there is a message, it might be: Don't get close to bears and don't tease them as they are dangerous.)

Exploring Further Afield

Further Reading. Encourage the children to read other poems by John Ciardi. Some of his poetry books are: *You Read to Me, I'll Read to You*; *The Reason for the Pelican*; *I Met a Man*; and *The Man Who Sang the Sillies*.

Art. Some pupils may wish to draw a picture illustrating the poem.

Enjoying Nonsense Rhyme. Write this verse on the chalkboard and have the pupils read it chorally.

Algie met a bear,
And the bear met Algie.
The bear was bulgy,
And the bulge was Algie.
Anonymous

Pages 10-21

An Ice-Baby is Born

This excerpt from *Lone Seal Pup* by Arthur Catherall tells how a mother seal and her new-born baby, Ah-Leek, escaped being a meal for a polar bear.

Vocabulary

Enrichment Words: *Ah-Leek, lugworms, tom-cod*

Phonetic Words: *landscape, *slurred, shortage, manholes, forepaws, intensely, *catapult, maddened, *vastly, *plaintive, *massive, spouted, *tantalizing, tentatively, seeping, vegetation, minimum, normally*

More Difficult Words: **gaunt, semi-starvation, triangular, *luminous, propelled, barren, squat, reassuring, *agitated, jowl, jostling*

*Starred words are in the glossary of the reader. Explain the use of the glossary to the pupils and have them find the starred words. Ask the children to pronounce the words and note their meanings.

Enrichment Words. Words listed under this heading are words that make the text flow smoothly and add color and interest. Such words are not a part of the core vocabulary and are not intended to be mastered by the pupils. If any are queried, simply tell the pupils what they are.

Phonetic Words. Words under this heading are words that follow the phonetic and structural rules the pupils have been taught, and should be decipherable. They are listed to alert the teacher to the fact that they may cause difficulty or be unfamiliar in meaning for some pupils.

More Difficult Words. Words listed under this heading may cause trouble because they do not follow known rules, because they are rather long and complicated for easy deciphering, or because they are not likely to be familiar in meaning. Except in rare cases, however, they should not be pre-taught but should be met for the first time in context. If a pupil experiences difficulty with a word, he should ask the teacher for help. The teacher should briefly try context or other word-attack skills. If he still does not recognize the word, it should be told to him, so that he can continue with his reading. Such words should be noted and receive additional attention after the reading is finished.

Objectives

Comprehension

- Discussing facts about seals
- Drawing inferences
- Recalling details
- Completing sentences
- Understanding word meanings through context

Creative Expression

- Adding story ending
- Making diorama

Literary Appreciation

- Reacting to what was read
- Choosing exciting passages
- Appreciating descriptive language

Locating and Organizing Information

- Skimming to find information
- Making notes
- Using reference books
- Using the index

Starting Points

Getting Ready to Listen and Read

Discussing seals

Have the pupils turn to page 10 in their readers, note the title of the story, and read the two preliminary paragraphs in the left-hand column. As suggested, have the children discuss what they know about seals.

Purposes for reading

Tell the children to read the story to see what new facts about seals they can learn and to find out the most exciting moment in the story.

Reading and Checking

Observing reading habits

Read the first two pages of the story as the children follow in their readers. Then direct the group to read the rest of the story through silently. Be ready to give help if it is needed. As the pupils read, observe their reading habits. Do some children have unsatisfactory reading habits which they should be encouraged to overcome, such as verbalizing or finger pointing? Which pupils are obviously reading with insight and enjoyment? Which children are plodding through the story, not reading with sufficient comprehension to lose themselves in the story? Are some pupils having difficulty with vocabulary or the mechanics of reading? Are some letting their attention wander? Such observations will alert the teacher to individual needs and the areas of reading skills that require attention.

Reacting to the story

When the children finish reading encourage them to express their comments freely and share their enjoyment of the story.

*Inferring and
recalling details
Choosing most
exciting
passage;
recalling
details*

Ask the children why Ah-Leek's mother rushed her baby back to the breathing-hole where he had been born. (The other seals had first claim to their breathing-hole, she knew the polar bear would go to the next breathing-hole, and she was sure other seals would not go to the breathing-hole where Ah-Leek was born because of the smell of polar bear.)

Refer to the purposes set for reading and have the pupils discuss what was the most exciting moment in the story. Then have them talk about the new facts they learned about seals. Choose a pupil to write the new information on the chalkboard.

Delving Into the Story

Thinking About What Was Read

Discuss the story by asking some or all of the following questions. (Answers are indicated for the teacher's convenience.)

*Recalling
details*

1. "At the beginning of the story what made the polar bear stop moving along the snow and ice?" (He heard a faint wailing sound.)

*Recalling
details;
drawing
inference*

2. "What did the bear begin to search for?" (He began looking for seals' breathing-holes.)

3. "Other than the scent, what told the bear that a seal was using the breathing-hole he found?" (The water in the breathing-hole was only starring over with new ice.) "What do you think 'starring over' means?" (The ice forms around the edge of the hole first, gradually forming toward the center to make a star-like effect; or the words may refer to the star-like pattern on a thin film of ice.)

*Recalling
details*

4. "Why did the bear choose a waiting position not too far away from, and not too close to a breathing-hole?" (He had to be far enough away for the seal not to recognize him and near enough to be able to rush forward and make his kill before the seal could drop back into the water.) "Why did he choose his position so the breeze blew over the hole toward him?" (The breeze would bring the scent of the seal to him, but his own scent would be blown away.)

5. "For what two reasons do seals make holes in the ice?" (They need them for breathing holes and when they want a rest they climb up to the ice through the holes.)

6. "What is the part of the polar bear a seal might notice against the ice and snow?" (its black nose) "How did the bear in the story make sure that the seal wouldn't notice it?" (He covered it with one of his forepaws.)

*Drawing
inference*

7. "Why was life more dangerous for the seals in the spring than in the winter?" (Because the sunlight had returned, the seals could be detected more easily by bears and people.)

*Recalling
details*

8. "How did the seal propel herself out of the water?" (She gave a strong kick with her rear flippers.)

9. "How did the seal investigate for enemies?" (She shot out of the water three times, each time looking around in a different direction.)

10. "Why did Ah-Leek's mother think it was safe enough to come out onto the ice?" (She saw no movement or color that suggested an enemy.)

*Recalling and
inferring
details*

11. "What action of Ah-Leek's made all the difference to what happened to his mother? Why?" (Ah-Leek wailed for his mother. As his mother turned, the polar bear shot forward but when Ah-Leek cried again his mother heaved herself back into the water just as the bear swung his paw. If Ah-Leek had not caught his mother's attention, she would probably have been eaten by the bear.)

12. "Why did the bear come back to the hole even though he knew he couldn't catch a seal in its breathing-hole?" (Ah-Leek wailed again and the sound brought the bear back to the hole.)

13. "Why was Ah-Leek still in danger?" (The bear could reach him because he was on the ledge, only three feet below the surface of the ice.) "How did Ah-Leek's wailing affect his mother's safety this time?"

*Drawing
inference*

14. "How do you think the bear felt when he knew he had lost a dinner again?" (angry, disappointed, frustrated, etc.)

*Recalling
details*

15. "Why did Ah-Leek's mother rush so quickly to the next breathing-hole?" (Ah-Leek needed air.) "Why did the baby seal need air more than his mother did?" (He hadn't yet learned to hold his breath.)

*Drawing
inference*

16. "How did the mother seal recognize the next breathing-hole?" (She saw the stronger light from above shining down onto the water.)

17. "What detail in the last paragraph tells you that the mother seal was an intelligent animal?" (She knew no other seal would go to the breathing-hole where Ah-Leek was born because it carried a strong smell of polar bear.)

18. "Would you consider the bear to be the evil villain in this story? Why or why not?" (The bear could not possibly be considered a villain. He was gaunt from semi-starvation, food was scarce, and he needed food to survive. It is part of nature's plan for the polar bear to eat other animals to survive.)

Rereading for Specific Purposes

*Skimming
to find
information;
making notes*

Have the pupils skim through the story to find information about the ways the polar bear is suited to its environment. Have the pupils write their findings in point form under the headings "How the Polar Bear Is Suited to Its Surroundings." The following points should be included in the children's own words:

- eyes not sensitive to glare from sun shining on the ice (p. 10)
- keen sense of smell
- acute hearing
- color of fur blends with the snow and ice to make him almost invisible to enemies
- padded feet enable him to walk quietly and without slipping on ice (p. 11)
- has patience and cleverness necessary to hunt food (p. 15)
- have the pupils proceed in the same way to find out how the seal is suited to its environment.

*Appreciating
descriptive
language*

2. The author's writing style and his use of descriptive language paint a vivid picture of the geographical background of the story. Have the pupils find and read aloud passages that are especially effective in describing the landscape.

Exploring Further Afield

*Adding
to story
Using
reference books;
making notes
Making diorama*

Creative Writing. Some pupils like to add two or three paragraphs to the story telling what the polar bear did next.

Research. Encourage the pupils to find out more about polar bears and/or seals by consulting the encyclopedia or other reference books. Have them make notes of their findings in point form and report to the group.

Art. Some pupils might like to make a diorama illustrating a scene from the story. Have them refer to the descriptions in the story when making their three-dimensional picture. Shoe-boxes or other similar containers make good diorama boxes.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Causal Relationships. Duplicate and distribute the following exercise or write the sentence beginnings on the chalkboard. Direct the pupils to skim through the story to find the information that best completes each sentence and to complete the sentences in their own words. (Sample answers are indicated for the teacher's convenience.)

*Skimming;
completing
sentences*

1. The polar bear could scarcely be seen against the landscape because (his cream-colored fur blended with the snow and ice. p. 10)

2. The seal-hole the bear found was only staring over with ice because (a seal was using the hole. p. 11)

3. Ah-Leek's mother decided it was safe to leave the water because (she didn't see any enemies nearby. p. 15)
4. Because the polar bear covered his black nose with his forepaw, (the seal didn't see him on the ice. p. 16)
5. Because Ah-Leek woke up and gave a thin wail, (his mother turned to look down the breathing-hole. p. 16)
6. Because Ah-Leek's mother turned to look down the breathing-hole, the bear (heaved himself up and shot toward the seal. p. 16-17)
7. Because Ah-Leek cried again, his mother (began to fall toward the water just as the bear swung his paw. p. 17)
8. The bear came back to the hole because (Ah-Leek cried again. p. 17)
9. Because Ah-Leek's mother was afraid the bear would catch her son (she shot upward and scooped Ah-Leek off the shelf. p. 18)
10. Ah-Leek's mother raced through the water to the next breathing-hole because (Ah-Leek needed air. p. 21)

Using the index

Locating Information. Recall that the pupils read about a polar bear and seals in the story. Ask the children where they might locate more information about seals and polar bears. They will probably suggest the encyclopedia or a book about Arctic animals. Remind them that the best way to determine the location of information in any reference book is to consult the index. "In what section of a book will you find the index?"

Place on the chalkboard the following sample index which might appear in an encyclopedia.

Pokeweed, 42, 136
 Poland
 Government, 86
 History, 87-88
 The Land, 89
 Way of Life, 90-93
 See also Warsaw; Danzig
 Polar Bear, 94
 See also Animal
 Polar Exploration. *See* Exploration and discovery
 Polaroid Camera, 96
 Polecat, 98

Allow time for the pupils to survey the sample index and then review with them that an index is arranged in alphabetical order and the numbers indicate the page or pages on which a subject is located. Point out that main headings are found nearest the margin, and the sub-headings are details supporting the main heading. Review with the pupils the use of the *See also* and *See* references. The *See also* reference pertains to material on closely related topics and the *See* reference calls attention to information provided under another heading in the index.

When the pupils have a sufficient understanding of the sample index, have them refer to social-studies or science texts available in the classroom. Direct them to look in the index to locate page references for the topics *Polar Bear* and *Seal*. If there is another specific topic under study, guide the pupils to the index to locate page references for that topic. If further practice is needed, select another topic of interest and have them check the index for page references.

Lead the pupils to the understanding that the use of an index is an important tool in searching for information. Reference books such as science books, social-studies books and the encyclopedia all contain indexes.

Word-Study Skills

Structural Analysis
 Presenting prefix *fore*

Dictionary Usage
Using multiple meanings

Spelling
Spelling words with prefix *fore*
Spelling words containing sounds of a
Special spelling words
Recalling spelling groups

My Brother Bert

Some children are collectors of snakes, bugs, frogs, tadpoles, or any other little creatures, but no one could possibly collect the animals that Bert collected as a hobby. The pupils are sure to enjoy this poem about Bert's unusual collection.

Objectives

Comprehension
Discussing pets
Discussing illustration
Recalling details
Drawing inferences
Discussing animals named in poem
Expressing opinions

Creative Expression
Illustrating poem

Literary Appreciation
Enjoying humor
Noting humorous elements
Noting use of graphics
Choosing favorite word pictures
Choral speaking
Enjoying other poems

Locating and Organizing Information
Using table of contents
Using encyclopedia and dictionary

Starting Points

Getting Ready to Listen

Before reading the poem, have the children tell about their pets and the creatures they like to collect.

Ask the pupils to turn to the contents page in their readers and find the title of the next selection. Tell them that the poem describes the unusual creatures that Bert collects as a

hobby. Direct the group to turn to page 22 and look at the illustration.

"What kind of animals appear to be among Bert's collection?"

"Do you think the poem will be a serious or a humorous one? Why?"

"Listen as I read the poem to see what the poet has to say about his brother Bert's hobby and to find out what kind of pets Bert has."

Listening, Reading, and Discussing

Read the poem to the pupils as they listen for enjoyment of the humor. After the reading ask the children what they think Bert's neighbors would say if the rumpus happened. Then have the pupils discuss the things that make the poem humorous.

Ask the pupils to recall as many of the animals in Bert's collection as they can.

Delving Into the Poem

Thinking About the Poem

1. "What is the appalling thing that has happened? Why is it appalling?"
2. "Look back to the fourth line of the poem. Why do you think the poet wrote the line in this way?" (It shows the gradual and unusual change in Bert's hobby from keeping a mouse in his shirt to bringing home a gorilla.)
3. "The words 'iller and iller' in the seventh line of the poem are not good English. Why do you think the poet used them?" (to add to the humor and because the words sound like 'Gorilla')
4. Have the pupils read the poem silently and then tell the names of the animals they think are real animals and the ones they think are imaginary. Tell the pupils, "You will probably be surprised to know that all the animals except 'Jungle-Cattypus' really exist. What animal might the poet have meant by 'Jungle-Cattypus'?" (the lion, tiger, leopard, or any other member of the cat family)
5. On the chalkboard, list the names of the animals mentioned in the poem. Have the children take turns describing one animal each. Have them look up the ones they don't know in the dictionary or encyclopedia, and then read the definition or description to the group. (Instead of doing this activity orally, you may wish to guide the children in writing the definitions or brief description beside the names listed on the chalkboard.)
6. Have the pupils read aloud the word pictures in the poem they liked best.
7. "When you think about all the animals that Bert collected, what might be a good name for his house?" (The pupils will probably say zoo or jungle.)
8. "Would you like to have Bert for a brother? Why or why not?"

Exploring Further Afield

Art. Suggest that the children illustrate one of the word pictures in the poem.

Choral Speaking. Help the children prepare and recite the poem chorally. Have the pupils decide when the tone should be serious and when it should be humorous, what words and phrases should be emphasized, where to vary pitch. For example, lines 5, 6, and 7 could be spoken rapidly and quietly. Line 8 could be spoken more slowly, gradually increasing in volume.

Illustrating. The children would enjoy making pictures to co-ordinate with the choral recitation. With a copying camera, they can take slides of animal pictures found in the encyclopedia, animals books or magazines, or they can use an overhead projector to show the drawings they made earlier.

Enjoying Poetry. Have the pupils recall that the poem says that the house would shake with the rumpus when all of Bert's animals joined in the quarrel between the gorilla and the grizzly bear. Ask the children to listen to the following poem to see whether they think the noises of Bert's animals would be something like the sounds mentioned.

Ululation

With a bray, with a yap,
with a grunt, snort, neigh,
with a growl, bark, yelp,
with a buzz, hiss, howl,
with a chirrup, mew, moo,
with a snarl, baa, wail,
with a blatter, hoot, bay,
with a screech, drone, yowl,
with a cackle, gaggle, guggle,
with a chuck, cluck, clack,
with a hum, gobble, quack,
with a roar, blare, bellow,
with a yip, croak, crow,
with a whinny, caw, low,
with a bleat, with a cheep, with a squawk, with a squeak:
animals

—and sometimes humans—

speaking!

Eve Merriam

"Which of the sounds described in the poem might also be the sounds made by the animals in 'My Brother Bert'?"

"What animals make the other sounds described in this poem?"

Read the following poem to the children for their enjoyment. Say that the same thing might happen when Bert's gorilla quarrels with his grizzly bear.

The Cats of Kilkenny

There were once two cats of Kilkenny,
Each thought there was one cat too many;
So they fought and they fit,
And they scratched and they bit,
Till, excepting their nails
And the tips of their tails,
Instead of two cats, there weren't any.

Unknown

Pages
23-25

The Metro Toronto Zoo

Vocabulary

Geographic Names: *Metro Toronto, Rouge River, *Eurasia, Indomalaya, Patagonia, Argentina, Chile, Andes, *Malaysia, Arabia, Siberia, Vietnam, *Madagascar, Burma, *Indonesian Islands, *Phillipines, *Sumatra, East Indies, *New Guinea, Cape Barron, Tasmania*

Birds, Animals, and Reptiles: *waterbuck, mara, Patagonian cavy, Chilean pintail, Andean goose, *mouflon, yaks, North Vietnamese monkeys, turtle doves, jackdaw, *gnu, *lemur, *gecko, *orang-utan, gibbons, koala, *wallaby, *emu, Cape Barron goose, langur, mandrill, *cacomistle, kookaburra*

Enrichment Words: *physical features, zoo-geographic effect, mono-rail, monsoon, *marsupials*

Phonetic Words: **paddock, zebra, pollute, *extinct, waterfowl, excluding, *quail, vents, lush, baboon, spectacular*

More Difficult Words: **amphibians*, **pavilion*, *rhinoceros*, *vehicle*, *resource*, *re-creation*, *tribal*, *gorillas*, *hippopotamus*, **python*, **mynah bird*

*Have the pupils find the starred words in the glossary of the reader. Ask the children to pronounce the geographic and animal names several times and note the explanations.

Objectives

Comprehension

- Discussing zoo trips
- Expressing opinions
- Recalling details
- Understanding goals of zoo
- Evaluating symbol
- Speculating
- Understanding word meanings
- Drawing inferences
- Reacting to what was read
- Distinguishing between true and false

Creative Expression

- Acting animal roles
- Making a mural

Locating and Organizing Information

- Reading maps
- Using encyclopedias and books about animals
- Making a chart

Reading Technique

- Reading maps
- Examining photographs

Starting Points

Getting Ready to Read

Have available a map of the world, animal books, and the encyclopedia volumes necessary for the research required while reading and discussing the selection. It is suggested that the selection be read and discussed a section or two at a time, finishing each reading period with one of the research or discussion activities. If you feel it is necessary, have the pupils do the map reading exercise on page 20 before beginning this selection.

*Discussing
zoo trips
Expressing
opinions
Setting
purposes
for reading*

Have the children talk about their trips to zoos or other animal displays, and the animals they liked best.

"Some people say that animals should not be taken from their natural surroundings to be kept in zoos. Do you agree? Why or why not?"

Ask the children to turn to page 23 in their readers. They will see that the next selection is called "The Metro Toronto Zoo." Suggest that they read page 23 to find out some facts about this particular zoo which was built to help protect wildlife and preserve the natural environment.

Reading and Discussing

*Recalling details;
understanding
goals of zoo*

Have the pupils read the right-hand column of page 23 silently. Then read the page aloud as the children follow in their books. Check the pupils' recall and understanding of the information read by asking the following questions:

- When did the Metro Toronto Zoo open?
- How far from downtown Toronto is the zoo?
- How large is the zoo?
- What is one kind of land that is part of the zoo?
- How many animals are in the zoo?
- What are the two goals of the zoo? Discuss this question with the pupils and help them to understand the term "zoo-geographic effect."

Evaluating

Ask a volunteer to read the information in the left-hand column of page 23 as the rest of the pupils follow in their texts. "Do you think the Metro Toronto Zoological Society symbol is a particularly good one? Why, or why not?"

The Americas, pages 24-25

Reading a map

Have the children turn to page 24 and look at the map. Have them locate the entrance to the zoo, the two arms of the Rouge River, and each of the five main regions. Draw attention to the legend in the lower left-hand corner and have the pupils notice where the main pavilion of each region and the parking areas are located.

Examining a picture; recalling details

Ask the pupils to read page 25 silently. After they finish reading, refer to the photograph on that page and choose a pupil to read the caption aloud. Before discussing the article, have the pupils locate North and South America on a map of the world and direct them to locate Patagonia in South America.

"What is another name for the mara? What does it look like?"

"How large is the North American animal domain?"

"How will visitors be able to view the animals in a few years? What is a mono-rail?"

"What do you look through to see beyond the waterfall to the ponds in the South American region?"

Reference books

As suggested, have the pupils find information about an animal or bird of the Americas region and share their findings with the group. Remind them to use the index to locate information in reference books.

Pages 26-27

Examining pictures; speculating; recalling details

Direct the children to turn to page 26 and examine the photographs. Then choose pupils to read sections of the text aloud while the others follow along. When they finish reading, have the children speculate about the reasons why farmers once almost wiped out the prairie-dog population, and what kind of problems prairie-dogs cause.

"In what kind of groups do prairie-dogs live?" (in large communities or towns) "Where was there a prairie-dog population of many thousands?" (in Texas, in the United States) "Why are these animals called prairie-dogs?" (They have a funny barking cry.)

"Where does the orange-rumped agouti live? Why is he said to be very particular about his meals?"

Using map; inference

Direct the pupils to read page 27 silently. Ask them to locate the Arctic area on the map on page 24. Have them tell what other animals they think might be in the Arctic area of the zoo.

Eurasia, pages 28-29

Using map; discussing Eurasia; examining pictures; recalling details

Have the pupils locate the Eurasian region on the map on page 24. Elicit that the name "Eurasia" was made up from the names "Europe" and "Asia." Direct the pupils to examine the photograph on page 28 and read the caption under it silently. Have them tell, or look up, the meaning of the word *carnivorous*.

Choose pupils to read sections of the text aloud while the others follow along. As the children read, have one pupil point out the specific areas on a map of the world.

"What is the land of cold extremes represented in the Eurasian region?" (northern Russia)

"What is the land of hot extremes?" (deserts of Arabia)

"What are some of the animals roaming the rocky hills?"

Refer to the photo and caption at the top of page 29. Have the children read it silently. Choose a pupil to locate the Mediterranean Sea on the map. Then have the group discuss how the mouflon they see in the picture are similar to cows, sheep, and goats.

Have the pupils trace on the map the migration of the white stork from western Europe to Africa and from eastern Europe to India.

Refer to the photograph and text at the bottom of page 29. Ask a pupil to read the text and questions aloud while the others follow along. Direct the children to locate the desert area on the map on page 24, and the Gobi Desert on the map of the world. Have the pupils find the answers to the questions and discuss their findings with the group.

Suggest that the children look in the encyclopedia and animal books to find pictures of the animals and birds mentioned on these two pages.

Africa, pages 30-31

Have the pupils locate Africa and Madagascar on the map of the world and the African region on the map on page 24. Read page 30 aloud as the children follow along. During the reading, pause once or twice to discuss an interesting detail in the text or whenever the pupils have comments to make about the article.

With the pupils discuss the ways that an authentic African atmosphere has been created and how visitors are able to experience Africa through four of their senses.

Have the pupils examine the photographs on page 31 and read the text. Ask a pupil to locate the Sahara Desert on the world map.

Have the children read about cranes in the encyclopedia and find out what other kinds of cranes there are. The encyclopedia articles will give the information that the North American whooping crane is becoming extinct.

Elicit that the gnu is a dangerous animal.

Suggest that the pupils find pictures of the other animals mentioned on these two pages.

Indomalaya and Australia, pages 32-33

With the pupils read and discuss the articles and photographs on these pages in the same manner as in previous articles. Have the children take turns reading parts of the articles aloud as the others follow along, pausing to locate the countries mentioned on the maps.

Ask the pupils to find out from the dictionary what the distinguishing feature of marsupials is.

Suggest that they find out what birds besides the emu are flightless, and have them locate pictures of the animals and birds referred to in the articles.

World of Oceans; Children Buy Animals . . . ; page 34

Choose two pupils to read aloud one article each on the left-hand side of page 34 as the others follow along. Take time for any responses the articles generate.

Have the pupils think about the selection as a whole by discussing the following questions:

1. "What information in the selection about the Toronto zoo did you find the most interesting? Which of the regions or exhibits would you like to see the most? Why?"

2. Recall the two goals of the zoo (to create a zoo-geographic effect and to show the destructive effect man has on animals and their homes).

3. Review the meaning of "zoo-geographic." With the pupils discuss how the zoo protects wildlife and encourages people to protect wildlife and preserve the environment.

*Making a
chart*

Discussion. 1. Have the pupils discuss ways in which people all over the world can help protect wildlife. Help them organize the information they discuss on a chart.

2. Refer to the first activity in the right-hand column of page 34. Promote the discussion suggested.

Research. Refer to the second follow-up activity. Help the pupils plan and carry out the research activity suggested.

*Using reference
books; acting
Making a
mural*

Art. Help the pupils plan and make the mural suggested in the third follow-up activity.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Map reading

Locating Information. Display a map of Canada or have the children turn to a map of Canada in their social studies books. Give the pupils practice in locating places on the map with questions such as the following:

"Where is the key or legend? What information does the legend give? How many miles does an inch represent on the map? About how many miles is it from Montreal to Regina?"

"Locate the Arctic Ocean and some Arctic islands."

"Locate the Rocky Mountains. In what provinces are they found?"

"Where is the Pacific Ocean? Where is the Atlantic Ocean?"

"Where is the boundary of Canada and the United States?"

"Find Hudson Bay; the Gulf of St. Lawrence; Ottawa, the capital city."

"Locate Newfoundland on the east coast of Canada. Find Vancouver Island on the west coast. Find the city of Vancouver. What province is east of Manitoba?"

*Evaluating
statements*

Critical Reading and Recall of Details. To check the comprehension of details in the selection, distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.) Discuss the answers after the pupils finish working, referring to the text to correct any errors.

Read each statement below. If it is true, write T on the line at the end of the statement. If it is false, write F. Then find the passage in the selection about the zoo that proves each answer and write the number of the page at the end of each line. The first question is done for you.

1. The North American animal domain covers an area as big as 150 football fields. (T. page 25)
2. You can watch polar bears from underwater windows in the zoo. (T. page 27)
3. The orange-rumped agouti removes the outer layer of any food before eating it. (T. page 26)
4. The African region has the largest pavillion in the zoo. (T. page 30)
5. Baboons like to knock logs down, strip bark off them, and roll them around. (F. page 30)
6. Madagascar is an island off the North American mainland. (F. page 30)
7. The animals on Madagascar are the same as those in Africa. (F. page 30)
8. The mouflon is related to the dog family. (F. page 29)
9. Cranes eat grain and grass shoots as well as frogs. (T. page 31)

10. A gnu is a kind of antelope. (T. page 31)
11. A male orang-utan is over seven feet tall. (F. page 32)
12. The gibbon is an ape. (T. page 32)
13. A marsupial is sometimes only one inch long at birth. (T. page 33)
14. The giant laughing kookaburra is found in Australia. (T. page 34)
15. The Cape Barron goose is found in Canada. (F. page 33)
16. The Beluga is a whale living in Canadian waters. (T. page 34)

Word-Study Skills

Structural Analysis

Reviewing root words in affixed forms

Dictionary Usage

Noting proper nouns as entry words

Reviewing dictionary content

Language Development

Matching words and definitions

Spelling

Spelling changes before suffixes

Special spelling words

Building a spelling group

Page 36

Jasper

—a Jasper the Bear comic strip by James Simpkins.

Objectives

Comprehension

Conjecturing

Drawing inferences

Understanding the comic strip story

Creative Expression

Writing comic strip captions

Drawing comic strips and cartoons

Writing conversations

Reading and Discussing

Have the pupils turn to page 36 and direct them to read the comic strip.

1. When the children finish reading ask, "What do you think Jasper did when he got to the other side of the road?"
2. "Why did Jasper put on the deer antlers?"
3. Have two or three pupils take turns telling the comic strip story.
4. "What kind of bear do you think Jasper is?"
5. Have the pupils compose captions for each frame of the comic strip. If you feel this may be difficult for some children, have them read newspaper and magazine cartoons and comic strips to see how captions are written.

Exploring Further Afield

Drawing. Help the pupils draw their own comic strip or cartoon about Jasper or another bear. Suggest that they get ideas from other selections in this theme, or they may wish to use their own ideas.

Creative Writing. 1. Have the pupils write a conversation between Jasper and the squirrel in the third frame of the comic strip. If necessary write some sample dialogue on the chalkboard for the pupils to use as a model.

2. Have the pupils write what the people in the first car might be saying to each other.
3. Suggest that the pupils draw and write a fifth frame for the comic strip, describing what happened next.
4. Jasper cartoons appear regularly in Maclean's magazine. Collect or have the pupils collect the cartoons to use for story writing.

Pages
37-40

The Bear Who Stole the Chinook

The chinook is a warm winter wind that brings a sudden rise in temperature. It blows from the Pacific Ocean across the Rocky Mountains into Alberta and Saskatchewan. A chinook arch is a phenomenon that often accompanies a chinook wind, appearing as an archlike strip of blue sky between the peaks of the Rockies and the cloud cover above. As the warm chinook blows and melts the snow, animals can get food that had been hidden under the snow. Children can flock outside to play in weather that no longer brings frozen fingers, toes, and noses. This story explains why the chinook was late one year. Actually, the chinook is an unpredictable wind. No one can forecast the exact time of its coming.

Vocabulary

Indian Names: *A-pe'si, *Se-pe'tse, *Ma-mi'as-sik-ami, *A-pau, *Ne-sa.

Enrichment Words: *Chinook, council of war, medicine smoke, firestick, prairie chicken.

Phonetic Words: blizzard, tattered, *magpie, gossip, snarled, *elkskin, *thongs.

More Difficult Words: tepee, coyote, *consequently, tough.

*Starred words are in the glossary of the reader. Have the pupils find the words and note their meanings. Ask them to pronounce the Indian names several times.

Objectives

Comprehension

- Discussing chinook
- Posing questions
- Recalling details
- Drawing inferences
- Explaining stories in own words
- Reaching and supporting conclusion
- Distinguishing between possible and impossible

Creative Expression

- Rewriting story from different point of view

Developing Concept

- Animals' place in nature

Literary Appreciation

- Discussing genre: myth
- Noting story beginning
- Noting structure of story
- Speculating about origin of myth

Locating and Organizing Information

- Finding specific passages
- Using reference books
- Learning about sources of information
- Constructing a story outline

Starting Points

Getting Ready to Read

*Discussing
genre;
myth;
discussing
chinook*

Tell the pupils that the story they are going to read next contains several myths and have them recall the definition of a myth (a story told long ago to explain mystifying happenings in nature). Direct the pupils to find the story in the table of contents, then have them turn to page 37. Refer to the questions in the right-hand column and ask a volunteer to read the first paragraph. Have the pupils tell what a chinook is, or if necessary have them find out and discuss their findings with the group.

*Posing
questions*

Ask a volunteer to read aloud the second paragraph in the right-hand column. Have the children express the paragraph in the form of three questions and write these questions on the chalkboard. (The questions will probably be, "Why does the prairie chicken have spotted feathers? Why is the bear grouchy when he wakes up in the spring? What new information does the story give about owls?")

*Setting
purposes
for reading*

Tell the pupils to read the story to find the answers to the questions they formed and to find out why the bear stole the chinook.

Reading and Checking

*Recalling
details*

Have the children read the story through silently. When they finish reading have them tell the explanations they found for the above questions, citing from the story to support their answers. (The story says that the prairie chicken has spotted feathers because mud splashed on Prairie Chicken's feathers after he picked out the stitches from the elk skin bag. The bear is grouchy to this day because the Bear woke up and came roaring out of his lodge at the boy and the animals, and because he could never recapture the Chinook. The new information about owls is

that they have big eyes because the Bear hit Se-pe'tse and his family in the eye with a firestick. The Bear stole the Chinook so he would be warm all winter.)

Delving Into the Story

Thinking About What Was Read

Noting story beginning

1. "What words in the first line of the story are similar to other words that often begin folk tales?" (In this long-ago year) "What words usually begin myths and other kinds of folk tales?" (Long, long ago, Once upon a time, etc.)

Recalling details

2. "What hardships did the cold weather and snow cause?" (The Indians shivered with cold; it was hard to find wood for the fires; their food was gone and game had been driven away by the blizzards.)

Drawing inferences

3. "Who do you think were the Old Ones who went to look for the blue arch?" (Some children will say they were the old people of the camp. Others might say they were the leaders and most important people of the camp, the people we call councilors, aldermen, etc.) If necessary, explain what the blue arch is.

Drawing inferences

4. "Why do you think the orphan boy made friends with the birds and the animals?" (The other people in the tribe didn't think much of him and he had no other friends.)

5. "A magpie is a noisy black and white bird related to the jays. Why do you think the magpie in the story was called a dreadful gossip who goes everywhere and sees everything?" (The magpie is noisy and seems to chatter constantly.)

6. "Why do you think the magpie was the one to act as scout?" (He could fly ahead and see around him from above.)

Recalling details

7. "Why was the weasel a more successful spy than the owls?" (The weasel, who moves very quickly, ducked his head when the Bear looked toward the hole. The Bear saw the weasel's white winter fur which looked like the snow.)

8. "Why did the boy smoke his pipe outside the Bear's lodge?" (The smoke from the pipe blew into the lodge and made the Bear fall asleep.)

Noting Structure of story

9. Point out to the children that the story "The Bear Who Stole the Chinook" contains five myths within it. Have them identify the stories within the main story. (Why owls have big eyes, why prairie chickens are spotted, why the bear hibernates, why the bear is grouchy when he awakens in the spring, and why the chinook always comes every spring.)

Explaining stories in own words

10. Have one or two pupils tell in their own words how the story explains why bears hibernate. Have another pupil tell why the chinook comes every spring.

Rereading for Specific Purposes

Finding specific passages; understanding concepts

Tell the children that the story shows the Indians' respect for animals. Each animal had a special place in Nature. Even the smallest one could do something the others could not do. Have the pupils take turns finding and reading aloud a passage describing the part an animal played in rescuing the Chinook from the Bear.

Exploring Further Afield

Reaching and supporting conclusion Speculating about origin of myth Rewriting story

Research. Suggest that the pupils read information in reference books about various kinds of North American bears. Then have them discuss what species they think the bear in the story is and the reasons for thinking as they do.

Discussion. Have the pupils speculate about the reasons why this story developed. (Perhaps the chinook was very late one year. Perhaps the yearly coming of the chinook mystified the Indians. Accept any reasonable answers.)

Creative Writing. Help the pupils rewrite the story from the point of view of the prairie chicken, the owls, or the bear, using one of the titles below. All details not pertaining to the animal being written about should be omitted, and the story should be only one or two pages long. Depending upon the pupils' ability, have each child write his own story or work with the group to write one co-operative story.

- Why the Prairie Chicken Has Spotted Feathers
- Why the Owl Has Big Eyes
- Why the Bear Sleeps All Winter

Have the children end their stories with the words, "And that is why . . ." etc.

Skills For Reading And Research

Comprehension, Study, and Research Skills

*Distinguishing
between
possible and
impossible*

Critical Reading. Duplicate and distribute the following exercise. (Answers are indicated for the teacher's convenience.) After the pupils finish the assignment, discuss the answers with them. If there are any errors help the pupils see why certain events were possible or impossible. Elicit from the children that the mythological explanations for natural events were among the impossible happenings.

In the story you just read, the author described several impossible happenings. Other events could possibly have taken place. Read carefully each statement below. If it describes something possible, write P in the blank. If it describes something impossible, write I.

1. Many years ago the Chinook was late arriving. (P)
2. Wild game had been driven away by the blizzard and people went hungry. (P)
3. A clear blue arch in the sky tells of the coming of the Chinook. (P)
4. The coyote, the weasel, and the boy talked to each other. (I)
5. A great Bear stole the Chinook so he could be warm all winter. (I)
6. The boy and his friends decided to set the Chinook free. (I)
7. While traveling in the mountains, a boy ate birds and small animals. (P)
8. Owls have big eyes because the Bear hit the owl and his family in the eye with a firestick. (I)
9. The Bear put the Chinook in an elkskin bag. (I)
10. The prairie chicken has spots because mud splashed on Prairie Chicken's feathers when the Chinook blew over the country. (I)
11. The Prairie Chicken picked out the stitches from the elkskin bag. (I)
12. Bears sleep all winter because the Bear could never recapture the Chinook. (I)
13. The Chinook blows over the mountains every spring because the Bear could never recapture it. (I)

*Learning about
sources of
information;
understanding
term
"non-fiction"*

Reference Books. Have available copies of various kinds of reference books such as an atlas, math text, encyclopedia. Review with the children the purpose and use of reference books. Remind them that reference books help them gather information for oral and written reports and projects. Point out that reference books contain factual information and are classed as non-fiction. Discuss the difference between fiction and non-fiction.

"What are some of the reference books that you know? Where can you find these books?" Elicit various kinds of reference books and write them on the chalkboard. Develop a list similar to the one below, passing around each kind of book to the group.

atlas
science book about animals (preferably bears)
language book
math text
encyclopedia
dictionary
book of folk tales

social studies text
biography collection
astronomy book
health book
book about sports
poetry anthology

Read the following questions and have the children tell which reference book is the best source for finding the information. Some of the answers may be found in more than one kind of reference book.

1. What are the meanings of the words *chinook*, *blizzard*, and *consequently*?
2. How many hours of sleep should you have each night?
3. In what provinces does the St. Lawrence River flow?
4. What province is east of Saskatchewan?
5. How do you punctuate conversations in stories?
6. How do you find the area of a rectangle?
7. How did the artist Emily Carr spend her early life?
9. What kind of food does the black bear eat?
10. What are some of the best-known fairy tales?
11. How do you double-check subtraction?
12. In what ways do animals protect themselves?
13. Which animals are the most intelligent?
14. Where did Canada's earliest settlers come from?
15. What are the names of some myths about animals?
16. In what countries did Alexander Graham Bell live?
17. How far is the planet Jupiter from earth?
18. What are some poems written by John Ciardi?
19. What are the rules for playing ice hockey?

*Using
reference
books*

As an independent assignment, have individual pupils locate information to answer the above questions and report their findings to the group.

*Constructing
an outline*

Organizing Information. Recall with the pupils the purpose of an outline of a story or article (to organize information read, to find main ideas, to help remember details, to keep correct sequence). Discuss the relationship between main headings and sub-headings. (Have the pupils understand that sub-headings are details that relate to the main heading.) List the following main headings and sub-headings on the chalkboard in two columns. Ask individual pupils to help construct an outline of the story "The Bear Who Stole the Chinook" at the board by using the suggested main and sub-headings.

- I. The Chinook did not come.
- II. The friends journeyed to the mountains to the Bear's lodge.
- III. The friends set the Chinook free.
 - The Indians shivered in the cold.
 - The friends traveled for days and days.
 - The weasel looked through the hole.
 - Their food was gone.
 - The Coyote seized the bag.
 - The Bear could never recapture the Chinook.
 - The magpie's relations said that a bear stole the Chinook.

The owl and his family looked through a hole in the bear's lodge
to see how the Chinook was kept.
The boy made medicine smoke and blew it into the lodge.
The Prairie Chicken picked out the stitches.

The completed outline should be somewhat as follows:

- I. The Chinook did not come.
 - A. (The Indians shivered in the cold.)
 - B. (Their food was gone.)
 - C. (A poor orphan boy called on his animal friends for help.)
 - D. (The magpie's relations said that a bear stole the Chinook.)
- II. The friends journeyed to the mountains to the Bear's lodge.
 - A. (The friends traveled for days and days.)
 - B. (The owl and his family looked through a hole in the Bear's lodge to see how the Chinook was kept.)
 - C. (The weasel looked through the hole.)
- III. The friends set the Chinook free.
 - A. (The boy made medicine smoke and blew it into the lodge.)
 - B. (The Coyote seized the bag.)
 - C. (The Prairie Chicken picked out the stitches.)
 - D. (The Bear could not recapture the Chinook.)

Word-Study Skills

Syllabication and Accent

Displaying chart of syllabication rules

Syllabication practice exercise

Dictionary Usage

Reviewing dictionary organization

Reviewing dictionary symbols for sounds of *i*

Language Development

Classifying words

Spelling

Spelling words containing sounds of *i*

Special spelling words

Building spelling groups

Limericks

These humorous verses make an enjoyable conclusion for the theme.

Objectives

Comprehension

Discussing last lines of limericks

- Creative Expression
 - Improvising conversations
 - Writing verses about bears
- Literary Appreciation
 - Enjoying humor
 - Discussing humorous use of words
 - Reading other limericks
- Locating and Organizing Information
 - Reading about Edward Lear

Reading, Enjoying, and Discussing

Tell the children that the chapter ends with two limericks about bears. Elicit that limericks are humorous nonsense poems.

Read the limericks expressively as the children listen, then choose pupils to read aloud one limerick each as the rest of the group follow in their readers.

With the children discuss the meaning of the last line of each limerick.

“What word in the first line of ‘Polar Bear Talk’ is used in a humorous way?” (gleefully) “Why is it humorous?” (Polar bears walk in a ponderous, loping fashion.)

“What do you think the circles under the ‘o’ in ‘Hibernation’ represent?” (The pupils will probably say they represent the bear’s sleep or the sound of its snoring.)

Exploring Further Afield

Acting. Have the pupils work in pairs to improvise a conversation between two polar bears. Suggest that they speak in “icy tones.”

Research and Further Reading. Suggest that the pupils find information about Edward Lear who made the limerick form famous. Encourage them to read some of Lear’s books such as *The Complete Nonsense Book*. Other books that include limericks are *Animal Antics in Limerickland* by Leland B. Jacobs, Garrard Publishing Co., and *Another Book of Verse*, edited by Wells, Gardner, Darton, and Co. Ltd.

Creative Writing. Have the pupils write their own verses about bears. They may be humorous or serious, in limerick or other form. If the children wish to write limericks, review the rhyming scheme (aabba) and rhythm (Lines 1, 2, and 5—three strong beats; lines 3 and 4—two strong beats.)

Unit Review

Recognizing
new words

Vocabulary Test. This exercise will test the pupils’ ability to recognize some of the new words presented in the unit. Duplicate and distribute copies of the exercise below, with the asterisks omitted. Read the starred word in each group and have the children circle that word.

1. escape * landscape luminous	2. * slurred shortage slurp	3. squat catalogue * catapult	4. Patagonia * paddock baboon
5. goose gnu * gaunt	6. * pollute plaintive propelled	7. barren blow * blizzard	8. * plaintive python Phillipines

9. torn * tattered tantalizing	10. mynah mandrill * massive	11. * extinct elkskin excluding	12. mara medicine * magpie
13. * excluding extinct effect	14. season tepee * seeping	15. * normally monsoon normal	16. spouted * spectacular seeping
17. * tantalizing tentatively Tasmania	18. slurred * snarled Chinook	19. species catapult * spouted	20. gecko * gossip gorillas
21. tattered tribal * triangular	22. Andean * amphibians agitated	23. prairie paddock * pavilion	24. tough * thongs thaw
25. * vehicle vegetation vastly	26. lemur * luminous lush	27. triple turtle * tribal	28. * coyote kookaburra cavy
29. catapult * consequently council	30. touch tattered * tough	31. * reassuring re-creation resource	32. coyote * koala cacomistle
33. * agitated A-pe'si adjusted	34. rhinoceros * hippopotamus waterbuck	35. jackdaw jowl * jostling	36. pintail * python physical

*Matching
titles and
sentences*

Recalling Selections. To check the pupils' recall of the selections in this unit, distribute copies of the following exercise for independent work. (Answers are indicated for the teacher's convenience.)

Read the titles of the selections in this theme. Then read the sentences below, thinking about the selection each one tells about. Write the number of the selection's title on the line before the sentence that tells about it. One sentence gives incorrect information. Put an X before it.

1. A Warning About Bears
2. An Ice-Baby Is Born
3. My Brother Bert
4. The Metro Toronto Zoo
5. Jasper
6. The Bear Who Stole the Chinook
7. Polar Bear Talk

- (3.) He had ostrich eggs in his bedroom closet.
- (5.) He found a pair of deer antlers.
- (7.) It's a nonsense poem about polar bears.
- (1.) It tells you not to bite bears' ears.
- (4.) An exciting new zoo helps protect wildlife.

- (6.) It tells about a bear who wanted to keep warm all winter.
(2.) It describes how a seal saved herself and her new-born son from a polar bear.
(X.) Children are raising money to purchase only South American animals for the new Toronto zoo.

*Evaluating;
forming
judgments*

Critical Thinking. To help the pupils develop the ability to evaluate and consider critically information they read, have them complete copies of the following exercise. Then discuss the statements with the children.

Read the following sentences. Put an X on the line before each sentence you agree with. Be prepared to discuss and support your ideas.

- ____ 1. Myths from the past, such as "The Bear Who Stole the Chinook" are of no importance to us today.
____ 2. In the story "An Ice-Baby Is Born," the polar bear had just as much right to eat the mother and baby seals as the seals had to eat the fish.
____ 3. Zoos that keep animals in cages are better for the animals than zoos that provide forest and desert areas for the animals.
____ 4. The Metro Toronto Zoo will help to protect wildlife.
____ 5. Ted Hughes, who wrote the poem "My Brother Bert" probably likes animals very much.

Word-Study Skills Progress Check

Dictionary Usage

Recognizing various spellings for sounds of *a* and *i*

Syllabication and Accent

Dividing words into syllables and accenting

Language Development

Matching words and definitions

Spelling

Spelling test



ZEUS IS HURLING HIS THUNDERBOLT

STARTING POINTS
Learning Objectives in

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information	
<p>V is for Valhalla Poem, Page 43</p> <p>Once Long, Long Ago Pages 44-55</p> <p>The Trojan Horse Pages 56-65</p> <p>Myths written by children Pages 66-67</p> <p>I Wonder Why There Are Seven Days in a Week? Page 68</p> <p>In Russia, the People Say . . . Page 69</p> <p>Unit Review</p>	<p>Discussing Valhalla Explaining poet's idea Recalling details</p> <p>Recalling details Drawing inferences Relating illustrations and text</p> <p>Speculating Recalling details Drawing inferences Expressing opinions Discriminating between fact and fiction Understanding sequential order</p> <p>Recalling details Drawing inferences</p> <p>Posing questions Discussing days of week Speculating Comparing ideas Recalling details</p> <p>Recalling and understanding popular sayings Understanding Russian proverbs Relating pictures and text. Discussing origins of proverbs Relating reading to life</p> <p>Matching characters and story details</p>	<p>Finding specific lines Finding information about Odin</p> <p>Finding specific passages Finding specific information Making a chart Using the card catalogue</p> <p>Locating places on a map Using reference books Skimming to find details Reviewing use of index</p> <p>Using reference books Taking notes Preparing questions as research guide Reporting</p>	

IN READING

"Zeus Is Hurling His Thunderbolt"

	Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
	<p>Noting descriptive passages</p> <p>Understanding creation myths Reacting to what is read Comparing myths Comparing details in myth and poem Understanding author's purpose Choosing favorite myth Reading other myths</p> <p>Genre: mythology</p> <p>Enjoying and appreciating children's stories Comparing selections Noting descriptive phrases</p> <p>Enjoying poetry</p> <p>Comparing myths and proverbs Comparing Russian and English proverbs</p>	<p>Refining dictionary skills Recognizing different sounds of <i>ou</i></p> <p>Syllabifying words with consonant digraphs Reviewing use of guide words Reviewing dictionary symbols for sounds of <i>o</i></p> <p>Using context clues Understanding Greek and Roman origins Reviewing symbols for sounds of <i>u</i></p> <p>Visual recognition of new words introduced in unit Matching words and names with definitions Recognizing dictionary respellings</p>	<p>Spelling words containing <i>ou</i> Special spelling words</p> <p>Spelling words containing sounds of <i>o</i> Special spelling words Recalling spelling groups</p> <p>Spelling words containing sound of <i>u</i> Special spelling words Recalling a spelling group Building a spelling group</p> <p>Spelling test</p>	

STARTING POINTS

Learning Objectives in

Pages	Talking	Moving-Acting	Valuing	
Page 147	Discussing origin of myths; comparing myths with scientific explanations			
Pages 148-150				
Page 151	Locating and categorizing information in story Comparing characteristics of gods and humans; supporting answers with material in story Talking about dwelling place for god of sleep	Acting out scene from story		
Pages 152-153	"Reading" illustrations to find information about gods and goddesses Asking questions to determine identity of god Telling story about god			
Pages 154-155	Inferring reasons for Prometheus' actions	Miming scene from "Prometheus," creating own background music	Making judgment about Prometheus' action Discussing obedience and disobedience Assessing the value of rules	
Pages 156-157	Discussing moral of myth	Using myth as basis for acting scenes Miming specific actions of King Midas	Discussing "greed" Talking about punishment—just and unjust	
Page 158	Discussing use of names from mythology for manufactured products today			
Page 159	Inferring characteristics of Daedalus Comparing story character with sculpture figure			
Pages 160-161				

IN LANGUAGE
"Zeus Is Hurling His Thunderbolt"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Creating contrasting moods of quiet and noise Writing story about dreams Completing a cinquain</p> <p>Writing imaginary diary entry Inventing gods and writing story or poem about them</p> <p>Writing a conversation Writing poem about a difficult decision</p> <p>Showing understanding of phrase "Midas touch" by listing situations Writing story about situation in which someone is disciplined</p> <p>Listing objects named after mythological characters Making an advertisement</p> <p>Writing explanation myth</p>	<p>Listening to an explanation myth</p> <p>Applying information in story to art work</p> <p>Reading short myth "Prometheus"</p> <p>Reading short myth "King Midas"</p> <p>Learning about Daedalus Appreciating characteristics of Daedalus</p> <p>Comparing explanation myths about thunder and lightning Encouraging reading of myths</p>	<p>Selecting suitable words to create a mood</p> <p>Choosing appropriate descriptive words</p> <p>Finding out word origins related to names of gods Discussing words derived from specific root words Determining meanings of phrase "halcyon days"</p> <p>Talking about meaning of phrase "midas touch"</p> <p>Choosing appropriate names from mythology for certain objects Using attention-getting phrases in advertising</p> <p>Noting words to describe Daedalus</p>	<p>Making a chart about Greek and Roman gods and goddesses</p> <p>Locating information on atmospheric temperatures</p>	

Overview of Theme in Starting Points in Reading

*Long before your name was spelled
The Old Gods in Valhalla dwelled.
Eleanor Farjeon*

The lines above are taken from the poem “V Is For Valhalla,” which introduces a theme about mythology and the “Old Gods.” The poem tells about Valhalla, the hall of the dead heroes in Norse mythology. The second selection “Once Long, Long Ago” contains four creation myths — Chinese, Greek, Norse, and North American Indian. Next is “The Trojan Horse,” a story about the huge wooden horse that enabled the Greeks to win the war with the Trojans in Greek mythology. On the next two pages, the pupils can enjoy “Myths Written by Children.” The selection “I Wonder Why There Are Seven Days in a Week” gives information about the mythological origins of the days of the week. Proverbs, like myths, explain aspects of life and are part of the folklore of a country. The theme concludes with some Russian proverbs in the section “In Russia the People Say. . .”

For specific learning objectives in this theme, see the chart on pages 34-35.

Introducing the Theme in Starting Points in Reading

Have the pupils turn to page 42 and note the photograph and the title of the theme. Ask them who Zeus was. If they don't know, tell them that Zeus was the king of the gods in Greek mythology. He was also the god of the sky, thunder, lightning, and rain. Some pictures of Zeus show him holding a thunderbolt. Have the pupils discuss under what circumstances the ancient Greeks might have said that Zeus was hurling his thunderbolt. (The Greeks explained thunder and lightning by saying that Zeus was angry and was hurling his thunderbolt. The expression “thunderbolt of Zeus” refers to a single discharge of lightning with accompanying thunder.)

Tell the pupils that the theme contains selections about other characters in Greek mythology and about ancient mythological beliefs in several lands.

Readability of Selections in Starting Points in Reading

In the theme “Zeus Is Hurling His Thunderbolt” the section “Myths Written by Children” and the two short items, “I Wonder Why There Are Seven Days in a Week?” and “In Russia, the People Say . . .,” are easy to read. The myths from around the world in the section “Once Long, Long Ago” are average in reading difficulty. Because of its style and vocabulary, the story “The Trojan Horse” may be difficult for some students.

Overview of Theme in Starting Points in Language

The theme “Zeus Is Hurling His Thunderbolt” in *Starting Points in Language* opens with the questions “What is a myth?” and “Why throughout the ages has man created myths?” A suggested answer is that many happenings that could not be explained were attributed to the work of superhumans or gods, and the myth “How the Kingfisher Came to Be” is included as an example. Short retellings of other myths are the starting points for acting, talking, and writing activities that explore some of the universal problems—disobedience, the need for rules, greed, punishment. Writing activities related to advertising illustrate the influence of Greek mythology on our present use of language.

For specific learning objectives in this theme, see the chart on pages 36-37.

Integration with Starting Points in Language

The language activities in "Zeus Is Hurling His Thunderbolt" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Pages 146-147—the starting point activities encourage children to speculate on the reasons for the creation of myths

2. Pages 148-151—the story "How the Kingfisher Came to Be" illustrates one explanation; that through the use of myths man "explained" the unexplainable

4. Pages 152-153—research activities culminate in the preparation of a class chart of "Who's Who in Greek Mythology"

6. Pages 154-157—short retellings of myths about Prometheus and King Midas are starting points for activities related to values—discussing whether disobedience is ever justified; making up rules; choosing appropriate forms of punishment

7. Pages 158-159—the influence of mythology on present-day advertising is explored in vocabulary and writing activities

9. Pages 160-161—suggestions are given for children to write their own myths to explain happenings in nature

Starting Points in Reading

3. The short myths included in the section "Once Long, Long Ago" give different accounts of the creation of the world and reinforce the idea that people in different places and at different times have sought answers to explain the same phenomena

5. The story "The Trojan Horse" points out that the gods were held responsible not only for supernatural events but also for everyday events

8. Why the beaver has a flat tail and how the first snowball occurred are described in the section "Myths Written by Children"

For Added Interest and Enjoyment

Books

* = Easy

** = Average

*** = Advanced

- ** Asbjorsen, Peter C. and Moe Jorgen, comps. *Norwegian Folk Tales*. Viking
- ** Asimov, Isaac. *Words from the Myths*. Houghton, Mifflin
- ** Bahar, Mihrdad. *Bastoor: An Original Persian Folk Story*. Carol-rhoda Books
- *** Belting, Natalia. *The Stars Are Silver Reindeer*. Holt, Rinehart, and Winston
- * Buck, Pearl. *The Chinese Story Teller*. John Day
- ** Budd, Lilian. *Indian Legends of the Seasons*. Rand McNally
- ** Carpenter, Frances. *People from the Sky: Ainu Tales from North Japan*. Doubleday
- ** Carpenter, Frances. *Tales of a Chinese Grandmother*. Tuttle
- *** Carpenter, Frances. *Wonder Tales of Horses and Heroes*. Doubleday
- ** Cary, Bonnie. *Baba Yaga's Geese and Other Russian Stories*. Indiana University Press
- *** Church, A. J. *The Aeneid for Boys and Girls*. Macmillan, N.Y.
- *** Church, A. J. *The Iliad of Homer*. Macmillan, N.Y.
- *** Church, A. J. *The Oddysey of Homer*. Macmillan, N.Y.
- ** Clark, C. A. *The Golden Pine Cone*. Macmillan of Canada
- ** Colum, Padraic. *Children of Odin*. Macmillan, N.Y.
- *** Coolidge, Olivia. *Greek Myths*. Houghton, Mifflin
- *** Coolidge, Olivia. *Marathon Looks on the Sea*. Houghton, Mifflin
- ** D'Aulaire, Ingri and Edgar Parin. *The D'Aulaire's Book of Greek Myths*. Doubleday
- ** D'Aulaire, Ingri and Edgar Parin. *Norse Gods and Giants*. Doubleday
- ** Deutsch, Babette, and Abraham Yarmolinsky. *More Tales of Faraway Folk*. Harper
- * Dickinson, Peter. *The Iron Lion*. Atlantic-Little, Brown
- ** Dolch, Edward W. and Marguerite P. *Stories from Old Russia*. Garrard
- ** Elgin, Kathleen. *The First Book of Norse Legends*. Franklin Watts
- *** Feagles, Anita. *Thor and the Giants*. Scott
- *** Garfield, Leon, and Edward Blishen. *The Golden Shadow: a Recreation of Greek Legend*. Pantheon
- ** Gobhai, Mehili, illus. *To Your Good Health*. Holiday House
- ** Gottlieb, Gerald. *The Adventures of Ulysses*. Random House
- *** Graves, Robert. *Greek Gods and Heroes*. Doubleday
- *** Graves, Robert. *The Siege and Fall of Troy*. Doubleday
- *** Green, Roger L. *Tales the Muses Told*. Walck
- ** Gunther, John. *The Golden Fleece*. Random House
- ** Haviland, Virginia. *Favorite Fairy Tales Told in Denmark*. Little, Brown
- ** Hawthorne, Nathaniel. *A Wonder Book and Tanglewood Tales*. Houghton
- * Hodges, Margaret. *The Gorgon's Head: a Myth from the Isles of Greece*. Little, Brown
- ** Hosford, Dorothy. *Thunder of the Gods*. Holt, Rinehart and Winston
- * Houston, James. *Kiviok's Magic Journey: an Eskimo Legend*. Atheneum
- * Huggins, Edward. *Blue and Green Wonders, and Other Latvian Tales*. Simon and Schuster
- ** Ish-Kishor, Sulamith. *The Master of Miracle: A New Novel of the Golem*. Harper and Row
- ** Jacobs, Francine. *The King's Ditch: a Hawaiian Tale*. Coward McCann
- ** Kaufman, Rosamund V.P. *UNICEF Book of Children's Legends*. Stackpole
- *** Kingsley, Charles. *The Heroes*. Schocken, or Macmillan, N.Y.
- ** Kipling, Rudyard. *Just-So Stories*. Doubleday, or Macmillan, N.Y.
- * Lester, Julius. *The Knee-High Man and Other Tales*. Dial
- ** McLean, Mollie, and Anne Wiseman. *Adventures of the Greek Heroes*. Houghton, Mifflin
- ** Meizak, Ronald. *The Day Tuk Became a Hunter and Other Eskimo Stories*. Dodd, Mead
- ** Merrill, Jean. *The Superlative Horse. (Chinese)* Scott
- ** Potter, Robert R., and H. Alan Robinson. *Myths and Folk Tales Around the World*. Globe Book Company

- ***Proddow, Penelope (trans.) *Demeter and Persephone*. Doubleday
- ***Reeves, James. *Heroes and Monsters, Legends of Ancient Greece*. Blackie and Son
- **Reid, Dorothy, *Tales of Nanabozo*. Oxford University Press
- **Rockwell, Anne F. *The Dancing Stars: an Iroquois Legend*. Crowell
- **Rouse, W. H. D. *Gods, Heroes and Men of Ancient Greece*. Harcourt, Brace, Jovanovich
- *Samuel, Yoshiko. *Twelve Years: Twelve Animals*. Abingdon
- **Sanders, Ruth Manning. *A Book of Giants*. Dutton
- **Schlein, Miriam. *Moon-Months and Sun-Days*. Addison-Wesley
- **Schreiber, Morris. *Stories of Gods and Heroes*. Grosset & Dunlap
- **Sperry, Margaret. *Scandinavian Stories*. Watts
- **Squire, Roger. *Wizards and Wampum: Legends of the Iroquois*. Abelard-Schuman
- **Tashjian, Virginia. *Once There Was and Was Not*. Little, Brown
- **Thompson, Vivian Laubach. *Aukele the Fearless: A Legend of Old Hawaii*. Golden Gate Junior Books
- **Toye, William. *How Summer Came to Canada*. Oxford University Press
- *Traveler Bird. *The Path to Snowbird Mountain: Cherokee Legends*. Farrar, Straus & Giroux
- **Uchida, Yoshiko. *The Magic Listening Cap: More Folk Tales from Japan*. Harcourt, Bract
- *Voight, Virginia Frances. *Close to the Rising Sun: Algonquian Indian Legends*. Garrard
- **White, Anne Terry. *The Golden Treasury of Myths and Legends*. Golden Press
- **White, Anne Terry. *Odysseus Comes Home from the Sea*. Crowell
- ***Whitney, Thomas P. (trans.) *In a Certain Kingdom: Twelve Russian Fairy Tales*. Macmillan, N.Y.
- *Wolkstein, Diane. *8000 Stones: a Chinese Folktale*. Doubleday

Films

Mythology of Greece and Rome. 16 mins., color. Film Associates
Search for Ulysses, Parts 1 and 2. 53 mins., b&w/color. Carousel Films, Inc.

Filmstrips

Heroes of Greek Mythology. 6 film strips. Color. Jam Handy. *Ulysses in the Cave of the Cyclops, Jason and the Golden Fleece, The Golden Apples of the Hesperides, Orpheus and Eurydice, Pegasus and Bellerophon, Daedalus and Icarus*.
Heroes of Long Ago. Series 7960. Encyclopedia Britannica Filmstrips.
Hero Legends. Color. Society for Visual Education
Jason and the Golden Fleece. EyeGate
King Midas and the Golden Touch. EyeGate
Myths and Legends of Ancient Greece and Rome. Color. EyeGate
Myths of Greece and Rome. 6 filmstrips. Color. Jam Handy

Records

The Beginnings. 1R-16. Singer. *Classics of Greek Poetry and Prose*. EGTC 1034-7. EyeGate.
The Iliad and the Odyssey. Read by Ennis Rees. Code 175 755 McGraw-Hill Record Library. *Mythology of Greece and Rome*. Society for Visual Education 1R-103

V is for Valhalla

Valhalla was the great hall or palace of the dead heroes in Norse mythology. It means "Hall of the Slain." Valhalla had walls of gold and a roof of battle shields with huge spears holding up the ceiling. The 540 doors of the building were wide enough to enable 800 men to enter side by side. The guests of the palace were the dead heroes who had been brought to Valhalla by the battle maidens called Valkyries. Every morning the heroes rode out to the battlefield. In spite of serious wounds, they healed up in time to return to Valhalla for the noonday feast.

Objectives

Comprehension

- Discussing Valhalla
- Explaining poet's ideas in own words
- Recalling details

Creative Expression

- Making a painting of Valhalla
- Extending idea in poem

Literary Appreciation

- Noting descriptive passages

Locating and Organizing Information

- Finding specific lines in poem
- Finding information about Odin, king of the Norse gods

Starting Points

Getting Ready to Listen

Have the pupils turn to page 43 and note the title of the poem that introduces the theme. Ask whether anyone knows what Valhalla was. If not, have one of the pupils find information about Valhalla in the encyclopedia and discuss his or her findings with the group. (See introductory comments above.) Explain that the hall Valhalla was in a place called Asgard, the home of the ancient Scandinavian gods.

Suggest that the pupils listen to the poem to find out what the poet's ideas about Valhalla are and how you can see traces of Valhalla today.

Listening and Discussing

Read the poem as the children follow along in their readers. After you finish take time for reaction and comments from the group. Have the children tell in their own words how they can see Valhalla today and what parts of Valhalla they can see.

Delving Into the Poem

Thinking About the Poem

Have the pupils find and read aloud the lines that answer the following questions:

1. Who built Valhalla? Where was it built?
2. How did the gods travel between heaven and earth?
3. What happened to Valhalla and to the old gods?
4. When can you see the rainbow bridge to Valhalla today?

Research. Suggest that the pupils read about Odin, the king of the Norse gods, who held court in Valhalla.

Art. Have the pupils make a painting of their idea of Valhalla.

Extending Idea in Poem. Suggest that the pupils look for Valhalla whenever the cloud formations make it possible.

Pages 44-45

Once Long, Long Ago

Objectives

Comprehension

Recalling details

Drawing inferences

Relating illustrations and text

Creative Expression

Composing titles

Literary Appreciation

Understanding creation myths

Reacting to what is read

Comparing myths

Comparing details in myth and poem

Understanding author's purpose

Choosing favorite myth

Reading other myths

Locating and Organizing Information

Finding specific passages in myth

Finding specific information in myth

Making a chart

Using the card catalogue

How Pan Ku Made the World, pages 45-46

—A Chinese creation myth

Vocabulary

Name: *Pan Ku, Grandmother Ling*

Enrichment Words: **phoenix, Heavenly Kingdom*

Phonetic Words: *superhuman, *chisel, tuft*

More Difficult Words: *scientific, myths, mythology, origin*

*Starred words are in the glossary of the reader.

Starting Points

*Creation
myths*

Getting Ready to Read

Have the group turn to page 44. Ask one pupil to read the title and text on that page aloud while the others follow in their readers. Explain that ancient stories describing how the world was made are called creation myths.

Setting
purposes for
reading

Tell the children that the story they are about to read is a Chinese creation myth. Direct them to note the title and the introduction at the top of page 45, and to read the story to find out how the ancient Chinese explained the beginning of the world.

Delving into the Story

Reading and Discussing

Reacting
to story

Have the children read the Chinese myth through silently. When they finish reading, ask the pupils to share their comments about the story.

Discuss the story, using some or all of the following questions. (Answers are indicated for the teacher's convenience.)

Recalling
details

1. "Who was the ancient Chinese god who was believed to have created the world?" (Pan Ku)

2. "How much did Pan Ku grow each day?" (six feet)

3. "What did Pan Ku do as the earth grew larger?" (He pushed the sky farther and farther away with his head.)

4. "What beasts helped Pan Ku?" (the phoenix, a unicorn, the great tortoise, and a dragon)

5. "Find and read aloud the part of the story that describes the unicorn."

6. "Where did the phoenix come from?" (the sun)

7. "Why did the tail of the phoenix have twelve feathers?" (There was one for each moon of the year.) "What do we call the twelve moons of the year today?" (the twelve months of the year)

8. "Why do you think the unicorn's hide and the phoenix's body had the five colors upon them?" (They were the five colors usually seen in a rainbow. Although the rainbow actually has seven colors—red, orange, yellow, green, blue, indigo, and violet, the indigo and violet are of low intensity and are seldom seen clearly.)

9. "When did life come to the world?" (when Pan Ku died and his spirit flew to the Heavenly Kingdom)

10. "What objects were changed into live men and women?" (the insects that crawled upon Pan Ku's body)

11. "Find and read aloud the part of the story that tells what parts of Pan Ku's body became various parts of the world."

Finding passage

Detail

Inference

Recalling
details

Finding
information

The Beginnings of Man, pages 48-50

—a Greek creation myth

Vocabulary

Names: *Prometheus, *Titans

Phonetic Word: kneaded

More Difficult Words: *chaos, *innumerable, *moulded

*Starred words are in the glossary of the reader.

Starting Points

Getting Ready to Read

Have the group turn to page 48, note the title of the myth, the introduction at the top of the page, and the illustration on the right.

Tell the children to read the myth silently to see how the ancient Greeks explained the beginning of the world and to see in what ways the Greek myth is different from the Chinese creation myth.

Purposes
for reading

Reading and Discussing

*Comparing
myths*

When the children finish reading, have them discuss the differences between the Greek and the Chinese myth. (The differences should include: in the Chinese myth, Pan Ku, a man, created the world—in the Greek myth, the oldest of the gods organized the world; Pan Ku formed the earth with a chisel and other tools and Pan Ku himself gave all the forms of life to the world—in the Greek myth, the world was ordered from a shapeless mass of liquid, solid, and vapor; four beasts helped Pan Ku—helpers are not mentioned in the Greek story; the insects on Pan Ku's body became men and women—in the Greek myth Prometheus created man from the earth.)

*Recalling
details*

Discuss the content of the myth with questions such as the following.

1. "What was chaos?" (a vague, dark mixture of liquid, solid, and vapor)
2. "How did the oldest god bring order into chaos?" (He separated heaven from earth and earth from the sea.)
3. "Why did the element fire form the heavens?" (It was the lightest element so it rose up to form the heavens.)
4. "Why did one of the gods want another creature besides animals?" (A creature wiser and greater than animals was needed.)
5. "Who were the Titans?" (a race of giants believed to be on the earth before man)
6. "Why did Prometheus use earth instead of heavenly substance to make man?" (only gods could be made of heavenly substance)
7. "What two main things separated man from animals?" (Man walked upright on two feet and looked upward to the heavens.)

The Beginnings , pages 51-53

—a Norse creation myth

Vocabulary

Names: *Ymir, *Bure, Bergelmin, *Odin, *Hoenir, *Loki, Midgard, Asgard, Nordri, Sudri, Austri, Westri, Aske, Embla, Vikings, Norseland

Phonetic Words: cloudland, skull

More Difficult Words: jagged, nourisher, vaulted

*Starred words are in the glossary of the reader.

Getting Ready to Read

*Recalling
a poem
Introducing
the story*

Recall the poem "V Is for Valhalla." Tell the pupils that the next story is a Norse creation myth and includes details about Odin, the king of the gods, who lived in Valhalla.

Have the children turn to page 51. Choose a pupil to read aloud the introduction to the story and the first two paragraphs as the others follow along. Then have the group read the rest of the story silently.

Thinking About What Was Read

*Recalling
details*

When the children finish reading, discuss the story with some or all of the following questions.

1. "How did the Frost giant, Ymir, develop?" (The flame giant guarded the fires burning under the ice. The sparks from his sword melted blocks of ice. As the ice melted, it took the form of the Frost giant.)

2. "How did the god Bure develop?" (His head appeared through the ice and in three days the rest of him appeared.)
3. "Who were the gods and giants who battled for the world?" (The gods were the sons of Bure and the giants were the evil Frost giants.)
4. "What happened to the giants who were left after the battle?" (They fled to the outer edges of the world to make their home near the North Pole.)
5. "What relationship was Odin to Bure, the first god?" (grandson)
6. "What was the earth made from?" (from the Frost giant Ymir's body)
7. "Where was Midgard?" (in the middle of the world under Asgard)
8. "Who held up the sky? What did their names mean?" (four strong dwarfs: Nordri—North; Sudri—South; Austri—East; Westri—West)
9. "What did the four dwarfs do in the poem 'V Is for Valhalla'?" (They "dugged" the gold that paid for Valhalla. Point out that the use of the word "dugged" is not an error but is an archaic form—a form that was used in days gone by but is no longer used today. The poet used the word because she was writing about ancient times.)
10. "What formed the wall around Midgard? What formed the trees and the clouds?"
11. "Which of the characters in one of the previous stories also provided his body to make various parts of the world?" (Pan Ku)
12. "What was the god Loki's part in creating the first man and woman?" (He sent blood through their veins and gave them emotions.)
13. "How does the story explain who the Vikings were?" (They were the children and grandchildren of the first man and woman.)

*Comparing
to poem*

*Recalling details
Comparing
myths
Recalling
details*

In the Beginning, pages 54-55

—a North American Indian creation myth

Vocabulary

Name: *Nanabozo*

Phonetic Words: *otter, *muskeg, handiwork*

*Starred word is in the glossary of the reader.

Delving Into the Story

Reading and Discussing

*Finding specific
passages;
recalling details*

Have the pupils read the story through silently. After they finish reading ask the children to find and read aloud the passages that answer the following questions:

1. "Why did Nanabozo create the muskrat, beaver, and otter?"
2. "Why did Nanabozo want something solid in the world?"
3. "What happened to the muskrat after he went to the bottom of the water?"
4. "How did Nanabozo create the earth?"
5. "Why did he leave wet stretches, which we call muskeg today?"
6. Have the pupils tell which of the four myths in the reader they like best, and why.

*Favorite
myths*

Exploring Further Afield

Making a chart

Comparing Myths. Choose a pupil to read aloud the first follow-up activity in the right-hand column of page 55 as the others follow along. Have the children compare the two myths in chart form. The activity may be done by each pupil as an independent exercise, or the children may work together to make one chalkboard chart.

*Reading other
myths*

Further Reading. Encourage the children to read and share other myths, as suggested. Refer to page 40-41 for the names of some books or myths.

Creative Thinking. Ask the pupils to examine the illustrations on pages 46, 49, 52, and 54. Have them tell how the pictures relate to the stories. Then have the children compose a title for each illustration.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Locating
fiction books

Card Catalogue. The following exercise will help the children use card catalogue index cards efficiently to locate fiction books. Adapt the exercise according to the catalogue system in your school or public library.

Have the children recall that the card catalogue contains index cards for every book in the library. The cards show the place where each book can be found on the library shelves. On the shelves, fiction books are arranged alphabetically according to the author's surname.

Duplicate or draw on the chalkboard the following illustrations.

(AUTHOR CARD)	
F Ca	Catherall, Arthur
	Lone seal pup
	J. M. Dent and Sons

(TITLE CARD)	
F Ca	Lone seal pup
	Catherall, Arthur

(SUBJECT CARD)	
F Ca	ARCTIC ANIMAL STORIES
	Catherall, Arthur
	Lone seal pup
	J. M. Dent and Sons

Tell the children that in the card catalogue they will find at least two index cards for the book *Lone Seal Pup*, the author card and the title card. Some libraries also have subject cards for fiction books. Using the illustrations, point out the letter *F* that stands for fiction, and the first two letters of the author's surname under the *F*. These letters also appear on the spine of the book. The first two letters of the author's name help to locate the book on the library shelf.

Elicit from the pupils that the most important information is mentioned first on each card. For example, the first item listed on the author card is the author's name; on the first line of the title card is the title of the book; and the subject is mentioned first on the subject card. "If you know only the title of a book, which card would you use to help you locate the book?" (title card) "How

will it help you locate the book? If you would like to read a dog story and you don't know any titles or authors of dog stories, which card would you use?" (subject card) "If you would like to read a book by Mark Twain, which card would you use to find one?" (author card)

If possible, have several author, title, and subject cards for fiction books available for the pupils to examine. Provide practice in the library in using index cards to locate fiction books.

Word-Study Skills

Lesson 4

Dictionary Usage

Refining dictionary skills

Phonetic Analysis

Recognizing different sounds of *ou*

Spelling

Spelling words containing *ou*

Special spelling words

Pages 56-65

The Trojan Horse

—the story about the huge wooden horse with which the Greeks won the Trojan war in Greek mythology.

Vocabulary

Names: **Ilias*, *Mount Ida*, *Troy*, *Paris*, *King Priam*, *Helen*, **Agememnon*, *Trojans*, **Achilles*, *Ajax*, *Hector*, **Aeneas*, **Athena*, **Laocoön*, **Poseidon*, **Ulysses*, **Sinon*, **Tenedos*, **Menelaus*, **Neoptolemus*, **Thoas*, **Troilus*, **Polydorus*

Enrichment Words: *weighed anchor*

Phonetic Words: *disaster*, *overrun*, *theft*, **astir*, *trapdoor*, *sacrifice*, *quivering*, *departure*, **dire*, *bloodshot*, *sped*, *fangs*, *summit*, *woken*, *deafened*, **amidst*

More Difficult Words: **lamentations*, *rumored*, *hinged*, **schemer*, *monstrous*, *gigantic*, *strewed*, *citadel*, **neighing*, **revels*, *anchored*, **unavailing*, *slaughter*, *disastrous*

*Starred words are in the glossary of the reader.

Objectives

Comprehension

Speculating

Recalling details

Drawing inferences

Expressing opinions

Discriminating between fact and fiction

Understanding sequential order

Creative Expression
Extending story idea
Acting out a crowd scene
Acting out the story

Literary Appreciation
Genre: mythology

Locating and Organizing Information
Locating places on a map
Using reference books
Skimming to find details
Reviewing use of index

Starting Points

Getting Ready to Read

Speculating

Before beginning this story, find a picture of the Trojan horse in the encyclopedia or a book of Greek myths, or make a large drawing of the horse on the chalkboard. Tell the children that this enormous wooden horse played an important part in Greek mythology in the war between the ancient Greeks and the Trojans. Have the pupils speculate about the ways in which the horse might have been used.

*Purpose
for reading*

Suggest that the children read the story, "The Trojan Horse" to find out why the horse was important in the Trojan War.

Reading and Discussing

Speculating

Ask the pupils to turn to page 56. Read the introduction and the first two pages of the story as the pupils follow along. Then have the pupils read the rest of the story through silently. When they finish reading take time for sharing of comments about the story. Have the children speculate about what might have happened to the wooden horse during the battle or afterwards.

Delving Into the Story

Thinking About What Was Read

*Locating places
on map*

Before discussing the story display a map of the world or a map of Europe and Asia. Have the pupils locate Greece, the Aegean Sea, and the site of the ancient city of Troy in what is now the country of Turkey. Explain that Troy was destroyed and rebuilt several times and does not exist today.

Recalling details

1. "What was the name of the king of Troy? What was the name of the Greek king mentioned in the story?"

2. "Why did the Greeks attack the land of Troy?"

3. "During the tenth year of the war a great theft took place. What was stolen and by whom?" (The Greeks stole the image of the Goddess Athena from her Temple.)

*Drawing
inferences*

4. "Athena was the goddess of wisdom, skills, and warfare. Why do you think the Greeks stole an image of this particular goddess?" (They hoped that by having an image of Athena in their possession they would gain wisdom and skills in war and gain success against the Trojans.)

Recalling details

5. "Who were the two important people killed during the tenth year of the war? By whom was each killed?" (Hector, the Trojan king's son, was killed by Achilles. Achilles was then killed by Paris, another of the king's sons.)

*Drawing
inferences*

*Recalling and
inferring details*

6. "How did the people of Troy feel when they found the Greek camp deserted and the ships gone?" (Elicit several feelings such as happiness, relief, joy, excitement, hope for a peaceful future.)

7. "What did the Trojans believe was the reason why the Greeks left the wooden horse behind?" (They believed the Greeks left it as an offering to the gods to ensure their safe return to Greece.)

8. "Why did the Trojans want to take the horse inside the city gates?" (They wanted the protection of the gods for their city and for themselves.)

9. "Why do you think the Trojans paid no attention to the trap door on the wooden horse and were so quick to believe that the Greeks had really sailed away?" (The Trojans had been burdened by a long war and wanted peace badly. They were probably ready to believe in any sign of peace and didn't want to see evidence that the Greeks had not left for good. Accept any reasonable answers that the children suggest.)

10. "What two things convinced the Trojans that the horse really was an offering to the gods?" (the story that Sinon told and the devouring of Laocoön and his sons by the serpents)

11. "What were two reasons for the celebration and feasting that took place after the Trojans got the horse inside the city wall?" (to honor the gods and to celebrate the departure of the Greeks)

12. "What were some of the sounds that awakened Iliad and Ida that night? What sounds did they hear when they hurried out of the house?" (If the pupils can't remember very many sounds, have them refer to page 63 of the story.)

13. "In what two places had the Greek warriors been hiding?" (inside the horse and on their ships which they had anchored out of sight of Troy)

14. "What do you think were some of the problems that Iliad, his mother, and his sister had in beginning a new life in the village in the hills?"

15. "Who would you say really started the war? Why?" (Two answers are possible. Accept either one. Some pupils will probably say that the war was started by Paris, the son of the Trojan king, when he took Helen from Greece and kept her captive in Troy. Others might say that the first act of war occurred when the Greeks sent ships to attack Troy.)

16. Refer to the first follow-up activity in the right-hand column of page 65. Have the pupils discuss the details or parts of the story that might be true and the parts that seem to be imaginary or mythological.

17. Ask a pupil to read aloud the second follow-up activity. Have the children speculate about the reasons why the war was such a long one. Point out to the pupils that it was difficult for the Greeks to break through the wall surrounding Troy. In the historical war, the Greeks were at a disadvantage fighting away from home. Also, internal problems weakened the forces sent to Troy. In the mythological story, the war was controlled by the gods and progressed according to the whims and intrigues of the gods. Whether the principals won or lost battles usually depended on whether they had the favor of the gods at any particular time.

*Extending
story idea
Expressing
opinions*

*Discriminating
between fact and
fiction
Speculating and
discussing*

Exploring Further Afield

*Using
reference books*

Research. Suggest that the pupils read articles in the encyclopedia or other reference books about the ancient city of Troy and the modern archeological activities and discoveries at the site of Troy.

*Acting a crowd
scene; acting out
the story*

Creative Dramatics. 1. Ask a pupil to read aloud the third follow-up activity on page 65. Suggest that the group work together to act out a crowd scene centering around the discovery of the wooden horse. Have the pupils take turns being the main speaker.

2. Guide the pupils in acting out the story starting with the discovery of the horse. Help them divide the story into scenes and choose roles to play. Have them use the dialogue in the story and discuss ideas for additional improvised dialogue.

Comprehension, Study, and Research Skills

*Putting
events
in correct
sequence*

Sequential Order. Write the following exercise on the chalkboard or duplicate and distribute copies to the group. Discuss the directions with the pupils and then have them complete the exercise independently. When they finish working, have the pupils read the sentence in the correct sequential order. (The correct sequence is indicated.)

- (5) 1. One morning the Greeks sailed away and left behind a huge wooden horse.
- (6) 2. The priest Laocoön told the people it was a trick by which the Greeks hoped to get into the city.
- (1) 3. Paris carried off a Greek princess and kept her prisoner in Troy.
- (7) 4. The people believed Sinon who said the horse was an offering to the goddess Athena.
- (2) 5. One of the Greek kings sailed to Troy with his warriors, determined to conquer Troy and take Helen back.
- (10) 6. The Greeks destroyed the city of Troy.
- (3) 7. The Trojans and the Greeks fought battles year after year.
- (8) 8. The women gathered flowers and strewed the ground at the horse's feet with roses.
- (9) 9. The wooden horse had been stuffed full of enemies and the Trojans unknowingly brought them into their city.
- (4) 10. During the tenth year of the war, the Trojan king's most valiant son was slain.

*Skimming to find
details*

Locating Story Information. Distribute copies of the questions below. Have the group skim through the story to find the page and paragraph where the answer to each question can be found. Direct the pupils to write the page number and paragraph number at the end of each question. (Answers are indicated.) After the exercise has been completed, discuss the exercise answers and the answers to the questions with the children.

1. How old was Ilias' sister? (page 56, par. 1)
2. What were the names of two of the Greek heroes who fought against Troy? (page 57, par. 2)
3. Who reported that the Greeks had gone? (page 58, par. 1)
4. What did the priest, Laocoön, tell the people to do with the wooden horse? (page 60, par.1)
5. Where was Laocoön going when he saw the people gathered round the horse? (page 58, par. 6)
6. What was the reason Sinon gave for the Greeks' return to their country? (page 61, par. 4)
7. Where did the Trojans take the horse? (page 63, par. 1)
8. What did one Trojan say when he saw what became of Laocoön? (page 62, par. 3)
9. How did the Greeks get out of the horse? (page 63, par. 2)
10. Where did Ilias' mother take Ilias and Ida? (page 65, par. 3)

*Reviewing use
of index*

Locating Information. Recall with the pupils that the most direct way to locate information in reference books is to consult the index, which is usually at the back of a book. Have a sample index on the chalkboard, such as the following which might appear in an encyclopedia.

Greece 150-157
 Land and Resources 150-151
 Life of the People 152
 Government 154-157
 See also Athens
 Greece, Ancient 158-168
 Legend and Mythology 168-169
 Land and Resources 170-171
 Life of the People 171-172
 History 173-174

Greek Games. *See* Olympic Games

Greek Gods. *See* Mythology

Green 176

Greenaway, "Kate," Catherine (1846-1901) 177

Discuss with the pupils the type of information listed and ask the following questions.

"Why do you easily notice the main topics of this index?"

"In which encyclopedia volume would you look for information about the everyday lives of the Greek people today?"

"In which volume would you find information about the city of Athens?"

"Where would you find information about the history of ancient Greece?"

"In what two places would you find information about Greek mythology?"

"Where would you find information about the color green?"

"What are the subheadings under the heading 'Greece'?"

Recall the use of the *See also* and *See* entries. It is important for the pupils to understand that not all information may be found in one article.

Word-Study Skills

Lesson 5

Syllabication and Accent

Dividing words with consonant digraphs

Dictionary Usage

Reviewing guide words

Reviewing dictionary symbols for sounds of o

Spelling

Spelling words containing sounds of o

Special spelling words

Recalling spelling groups

Pages 66-67

Myths Written by Children

Objectives

Comprehension

Recalling details

Drawing inferences

Creative Expression

Composing dialogue

Dramatizing myths

Writing story from different point of view

Literary Appreciation

Enjoying and appreciating children's stories

Comparing selections

Noting descriptive phrases

Vocabulary

Phonetic Words: *trudged, trickling*

Reading and Discussing

*Recalling and
inferring details*

Simply have the pupils read and enjoy the myth. Encourage them to share their reactions to the selection with the group. Then discuss the story with the questions below.

1. "How did Jimmy feel when he was told to stay out of the way?"
2. "Why do you think he wanted to help his friends?"
3. "How do you think Jimmy felt when he realized he could slap his flat tail on the ground to make a warning signal? Why?"

The First Snowfall, page 67

Vocabulary

Names: *Bokor, Lemke, Mt. Glassine*

Phonetic Word: *patchwork*

Reading and Discussing

*Comparing
selections*

Have the children take turns reading parts of the story aloud as the others follow along.

1. "Which of the myths in the section 'Once Long, Long Ago' does this story resemble? Why?" (It resembles the Norse myth on page 51. The names are similar and the story takes place in a cold climate. Some pupils might say the story resembles the Chinese myth on page 45 because the people in the valley are called insects. Accept any thoughtful answers.)

*Descriptive
phrases
Dialogue*

2. Have the pupils note and read aloud some descriptive phrases which they feel are especially effective.
3. Have the pupils suggest what Bokor might have said as he lay in bed grumbling.

Exploring Further Afield

*Dramatizing
myths
Another
point of view*

Creative Dramatics. Divide the pupils into two groups. Have each group plan a dramatization of one of the above myths and act it out, improvising dialogue based on the text.

Creative Writing. Suggest that the pupils rewrite the story "The First Snowfall" from the point of view of the people living in the valley.

I Wonder Why There Are Seven Days in a Week?

Vocabulary

Names: *Mercury, Venus, Mars, Jupiter, Saturn, Tiw, Saxon, Woden, Thor, Frigga, Uranus, Neptune, Pluto*

Phonetic Words: *background, persisted, corresponded*

More Difficult Words: *basis, superstitious*

Objectives

- Comprehension
 - Posing questions
 - Discussing days of week
 - Speculating
 - Comparing ideas
 - Recalling details
- Creative Expression
 - Composing names for days of week
 - Acting roles of mythological gods
- Literary Appreciation
 - Enjoying poetry
- Locating and Organizing Information
 - Using reference books
 - Taking notes
 - Preparing questions as research guide
 - Reporting to group

Starting Points

Getting Ready to Read

Posing questions

Write the heading "I Wonder Why" on the chalkboard. Ask the children, "Do you wonder what causes the seasons; why we can't see the stars during daylight; what causes snow?" Have the pupils suggest questions about natural happenings that they or people in general often wonder about. Record the questions on the chalkboard as the pupils respond. Tell them that they will refer to the questions later.

Discussing title and speculating

Have the pupils turn to page 68 in their readers and note the title of the selection. Some children may have ideas about the answer to the question "I Wonder Why There Are Seven Days in a Week?" Have them tell what they are or encourage speculation about the answer.

Purpose for reading

Suggest that the pupils read the selection to find out whether their ideas are similar to the information in the article.

Delving Into the Selection

Reading and Discussing

Comparing ideas; discussing days of week

Have the pupils read the selection silently. After they finish reading, refer to the purpose set for reading and have them compare the information in the article with their pre-reading ideas about the reason why there are seven days in a week. Discuss the following information with the pupils: It is not known exactly how the division of months into weeks and the division of weeks into seven days came into being. The ancient Hebrews were among the first to use a system of time that included seven days in a week. In the Bible, the book of Genesis says that the world was created in six days and the seventh day was a day of rest. The ancient Egyptians, the later Romans, and the Norsemen were among the people who named the days of the week after seven visible moving heavenly bodies—five planets, the sun, and the moon.

Recalling details

"What natural happening takes a year to complete?"

"In ancient times, what kinds of beliefs determined the division of the year into months, weeks, and days?" (superstitious and mythological beliefs)

"What is the origin of the name of each day of the week?"

"Why were the days of the week named after only five of the planets?" (Only five planets were known in ancient times. Point out that Uranus was discovered in 1781, Neptune was discovered in 1846, and Pluto not until 1930.)

*Composing
names*

Have the pupils make up names for three new days of the week using the names of the planets that can't be seen without a telescope.

Exploring Further Afield

*Using reference
books;
taking notes;
preparing
questions;
reporting to group*

Research. 1. Suggest that the pupils find more information about the origins of the days of the week. Have them write brief notes and share their findings with the group. Most encyclopedias have articles about the individual days and under the heading "Week."

2. Some pupils may wish to find information about the planets in our solar system and the gods after which they were named. Before they begin, have them prepare three or four questions they would like answered as a guide for their research.

3. Refer to the questions on the chalkboard under the heading "I Wonder Why." Have each pupil choose one or two of the questions to research. Before they begin, discuss possible sources of information with the group. Have them share their findings with each other.

Acting roles

Dramatization. Guide the pupils in acting out a scene in which they take the parts of the gods who represent the days of the week. Have each character tell why she or he is important to the world. Be sure each child has obtained some background information about the role he is to play.

*Listening
to a poem*

Enjoying Poetry. Read the following poem to the children for their enjoyment:

Curiosity

Tell me, tell me everything!

What makes it Winter

And then Spring?

Which are the children

Butterflies?

Why do people keep

Winking their eyes?

Where do birds sleep?

Do bees like to sting?

Tell me, tell me please, everything!

Tell me, tell me, I want to know!

What makes leaves grow

In the shapes they grow?

Why do goldfish

Keep chewing? and rabbits

Warble their noses?

Just from habits?

Where does the wind

When it goes away go?

Tell me! or don't even grownups know?

Harry Behn

*Writing
myths*

Creative Writing. Have the pupils write a myth to answer one of the questions in the above poem

Work-Study Skills

Lesson 6

Language Development
Using context clues
Understanding Greek and Roman origins

Dictionary Usage
Reviewing symbols for sounds of *u*

Spelling
Spelling words containing sounds of *u*
Special spelling words
Recalling a spelling group
Building a spelling group

Page 69

In Russia, the People say . . . (Russian proverbs)

Vocabulary

Enrichment Words: **Cossack*, *kopeks*, **rubles*

*Starred words are in the glossary of the reader.

Objectives

Comprehension
Recalling and understanding popular sayings
Understanding Russian proverbs
Relating pictures and text
Discussing origins of proverbs
Relating reading to life

Creative Expression
Composing proverbs

Literary Appreciation
Comparing myths and proverbs
Comparing Russian and English proverbs

Starting Points

*Recalling and
understanding
sayings*

Getting Ready to Read

The pupils are probably familiar with some popular sayings. Ask them to recall some sayings or proverbs and discuss the meanings as each one is mentioned. If response is slow, suggest some easy-to-understand sayings such as:

"One good turn deserves another."

"Honesty is the best policy."

"If at first you don't succeed, try, try again."

"Two heads are better than one."
"Curiosity killed the cat."
"That's the way the ball bounces."

*Purpose
for reading*

Tell the pupils that the theme concludes with some sayings that the people in Russia use. Suggest that the children read the sayings to see whether they recognize any of them.

Delving Into the Selection

Reading and Discussing

*Understanding
Russian proverbs*

Have the children turn to page 69 and note the title of the selection. Read the introduction to them as they follow in their texts. Then have the pupils take turns reading aloud one saying each. After each saying has been read, have the children discuss what it means.

*Pictures
Comparing myths
and proverbs*

1. Have the children find the illustration on page 69 that matches each saying.
2. "How are proverbs similar to myths?" (They explain something about life. They are part of the folklore of a country.)

*Comparing
Russian
and English
proverbs*

3. Have the pupils discuss several ways in which proverbs are different from myths.
4. The pupils may have recognized one or two of the Russian proverbs. Tell them that there are English counterparts of some of the proverbs they read. Have the following sayings on the chalkboard and ask the children to match them with the Russian sayings that are similar.

- A bird in the hand is worth two in the bush.
- Laugh and the world laughs with you; cry and you cry alone.
- You can't take back what you say.
- Slow but sure wins the race.

Exploring Further Afield

*Origins of
proverbs
Relating
to life*

Discussion. 1. How do you think proverbs originate?
2. Why do you think the same proverbs appear in more than one language and country?
3. Have the pupils choose one of the proverbs discussed (Russian or English) and tell about a personal experience that proved the proverb to be true.

*Composing
proverbs*

Creative Writing. Have the pupils compose their own proverbs about one or more of the following: home; school; friends; books; animals; winter; summer; work; play; teachers; mothers; fathers; sisters; brothers.

Unit Review

Recognizing
words
introduced in
the unit

Vocabulary Recognition. This exercise will check the pupils' ability to recognize new words introduced in the unit. Distribute copies of the following test (asterisks omitted). Read the starred words in each box and have the pupils find the word and draw a circle around it.

1. scientific * superhuman superman	2. orange * origin orang-utan	3. myths Mercury * mythology	4. * skull skill school
5. jackdaw * jagged jaguar	6. Venus Vikings * vaulted	7. musty myths * muskeg	8. patchwork * handiwork handsome
9. disaster astir * disastrous	10. chaos * chisel Chinook	11. summit sacrifice * scientific	12. neighing * kneaded kopeks
13. dirty * dire disaster	14. * moulded amidst mouflon	15. trap theft * tuft	16. * otter other origin
17. Trojans * trapdoor Jupiter	18. slaughter super * sacrifice	19. * deafened departure deaf	20. spelled skull * sped
21. rubles revels * rumored	22. * hinged human hinted	23. scheme * schemer shield	24. mountains moulded * monstrous
25. laughter slot * slaughter	26. trickling * trudged Trojans	27. * background bloodshot backward	28. Prometheus * persisted person
29. baboon basement * basis	30. * overrun origin overrule	31. quizzing * quivering gigantic	32. * bloodshot background Bergelmin
33. * amidst anchor astir	34. superhuman * superstitious Saturn	35. grandmother giant * gigantic	36. Sudri * strewed strange
37. chisel * citadel Cossack	38. * neighing innumerable nourisher	39. Aeneas * anchored anger	40. cloudland coronet * corresponded

*Matching
characters and
story details*

Recalling Details. Duplicate and distribute copies of the following exercise. Go over the directions with the group. When the exercise is finished, discuss it with the pupils, having them refer to the reader selections to correct any errors. (Answers are indicated for the convenience of the teacher.)

Below are the names of characters from the selections in this theme, and sentences telling about them. Each name has a letter. In the space before each sentence, write the letter naming the character the sentence describes.

- | | |
|---------------|------------|
| A. Pan Ku | G. Ilias |
| B. Prometheus | H. Paris |
| C. Ymir | I. Priam |
| D. Odin | J. Sinon |
| E. Vikings | K. Laocoön |
| F. Nanabozo | L. Jimmy |

- (A) 1. It took him eighteen thousand years to finish making the world.
(E) 2. They were the children and grandchildren of the ash tree and the elder tree who were changed into the first man and woman in Norse mythology.
(F) 3. He built a beautiful world because he needed something on which to rest his feet.
(G) 4. He told the story of the Trojan Horse and of what happened to his family in the Trojan War.
(L) 5. A tree fell on him and caught him by the tail.
(B) 6. In Greek mythology, he created man. He came from a race of giant people called Titans.
(C) 7. He was the Frost giant in Norse mythology. The gods made the earth from parts of his body.
(D) 8. He was the king of the gods in Norse mythology. He and his brothers made the earth from Ymir's body.
(H) 9. He took Helen away from her home in Greece and held her captive in Troy.
(I) 10. He was the king of Troy at the time of the Trojan War.
(K) 11. He was the priest who warned the Trojans to have nothing to do with the wooden horse.
(J) 12. He told the Trojans that the Greeks made the wooden horse as an offering to the goddess Athena to ensure their safe voyage home.

*Matching words
and names with
definitions*

Word Meaning. To evaluate the pupils' understanding of the meanings of some of the new words introduced in the unit, have the pupils complete the following exercise. (Answers are indicated for the convenience of the teacher.)

Read each of the following meanings. Then find in the list below, the word that matches each meaning and write it on the line.

- | | | |
|---|---------------|-----------------|
| 1. dreadful | (dire) | |
| 2. stories that explain happenings in nature | | (myths) |
| 3. the beginning | (origin) | |
| 4. too many to count | (innumerable) | |
| 5. work that a person has done himself | | (handiwork) |
| 6. an offering to a god | (sacrifice) | |
| 7. a planet that can't be seen without a microscope | | (Pluto) |
| 8. the size of a giant | (gigantic) | |
| 9. having unreasonable fear about mysterious things | | (superstitious) |
| 10. the highest point | (summit) | |
| 11. using the information of science | | (scientific) |
| 12. a great misfortune | (disaster) | |
| 13. the part of a picture or scene toward the back | | (background) |

14. Thursday was named after this god. (Thor)
 15. a Greek goddess (Athena)
 16. In Norse mythology, this is what the gods called the earth. (Midgard)

myths	dire	gigantic	Midgard
origin	disaster	background	Thor
scientific	sacrifice	Pluto	innumerable
handiwork	summit	Athena	superstitious

Word-Study Skills

Progress Check

Dictionary Usage

Recognizing dictionary respellings

Spelling

Spelling test



IF YOU DON'T WATCH OUT . . .

STARTING POINTS
Learning Objectives in

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information	
<p>Not Me Poem, Page 71</p> <p>from The Dictionary of Magical Beasts Pages 72-77</p> <p>The Hippocrump Poem, Pages 78-79</p> <p>Werewolves Pages 80-81</p> <p>The Beast of Baluchistan Pages 82-89</p> <p>Who Would Disturb the Sleep of a Mummy? Pages 90-91</p> <p>Fishes Dangerous to Man Pages 92-98</p> <p>Doug Wright's Family Comic Strip Page 99</p> <p>Frankenstein Creates a Monster Pages 100-101</p> <p>The Greatest Monster of Them All Pages 102-103</p> <p>Unit Review</p>	<p>Drawing Inferences Inferring characteristics Relating poem to games Recalling chants</p> <p>Speculating Comparing ideas Evaluating Recalling details Recalling dragon stories Reacting to what is read Comparing eastern and western dragons Describing in own words Matching creatures and descriptions</p> <p>Speculating Drawing inferences Comparing</p> <p>Explaining werewolves Drawing inference Recalling details</p> <p>Recognizing specific information Relating reading to life Identifying primary and secondary sources Understanding chronological order Distinguishing between relevant and irrelevant ideas Understanding main idea</p> <p>Discussing Speculating Posing questions Reacting to what is read Recalling details Understanding concept of time Understanding sequential order</p> <p>Relating theme title to selection Noting titles and author Recalling details Classifying Summarizing Noting main and supporting ideas Matching descriptive phrases and fishes</p> <p>Reading and understanding a comic strip story Telling the story Drawing inferences Relating reading to life</p> <p>Discussing Comparing ideas Inferring feelings</p> <p>Reacting to what is read Recalling details Expressing opinions Noting descriptions Discriminating between fact and fiction Comparing characters</p> <p>Relating ideas in selections to titles of selections Discriminating between true and false</p>	<p>Using table of contents Locating creatures on map Skimming</p> <p>Finding specific lines</p> <p>Skimming to find specific information Recording information on a chart Constructing a time line</p> <p>Using reference books Reporting to group Using people as a source of information Using card catalogue index cards</p> <p>Recording information on a chart Skimming Locating places on map Using card catalogue subject cards</p>	

"If You Don't Watch Out..."

63

STARTING POINTS
Learning Objectives in

Pages	Talking	Moving-Acting	Valuing	
Page 163	Talking about imaginary creatures Singing song "The Unicorn"			
Pages 164-165	Reading poem aloud Predicting conclusion of poem			
Page 166	Discussing content in article Drawing conclusions about sightings of "Snowman" Predicting own reaction to sighting of "Snowman"	Acting out sighting of "Snowman"		
Page 167	Comparing sizes of footprints			
Pages 168-169				
Pages 170-171	Discussing content of news article Judging validity of reasons for opinion Suggesting further arguments to support opinion	Acting out scene about Sasquatch		
Pages 172-173	Comparing eye-witness accounts of Loch Ness Monster Comparing own description of picture with eye-witness accounts	Acting out interview scene	Appreciating that people have different points of view	
Pages 174-175	Evaluating material from different sources Giving reasons to support argument for and against			
Page 176	Conjecturing about information in news article	Role-playing hoax scene		
Page 177	Interpreting drawing	Acting out scenes suggested by drawing		
Page 178	Discussing content of story excerpt Making up alibis		Talking about telling fibs	
Page 179	Discussing reasons for inventing monsters			

IN LANGUAGE

"If You Don't Watch Out . . ."

Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information
<p>Listing unusual creatures</p> <p>Writing ending for poem Writing conversation between two imaginary creatures Describing picture of monster</p> <p>Writing humorous poem</p> <p>Writing poem about "Snowman"</p> <p>Designing advertisements</p> <p>Describing photograph Writing story from a specific point of view</p> <p>Recording factual information in a log</p> <p>Writing limerick</p> <p>Writing a "fantastic tale"</p>	<p>Appreciating humorous poem "The Glunk that Got Thunk"</p> <p>Reading and discussing students' poem</p>	<p>Making up names for fanciful creatures Using colorful adjectives and verbs Using descriptive words</p> <p>Listing descriptive words Analyzing words with suffix "logy"</p> <p>Distinguishing between words used to indicate fact and speculation</p>	<p>Using maps and reference materials</p> <p>Making picture collection of feet for montage</p> <p>Organizing information from different sources in order to make comparisons</p> <p>Using maps</p> <p>Planning building of monster</p>

Overview of Theme in Starting Points in Reading

*"Beware, my child,
of the snaggle-toothed beast."
Shel Silverstein*

Snaggle-toothed beasts, vampires, poisonous fishes, werewolves, dragons, orcs, and many other weird and wonderful creatures are to be found in the unit "If You Don't Watch Out . . ." And, "if you don't watch out" one of the creatures may catch someone during the reading of the selections. Beware!

The theme opens with "Not Me," a chant-like verse about an old Slithergadee. The next selection consists of excerpts from "The Dictionary of Magical Beasts" which describes monsters and magical beings from the folk tales of several countries. "The Hippocrump" is a poem about a strange three-humped beast and how he was overcome. The next selection tells about Werewolves and how they can be recognized. The story of "The Beast of Baluchistan" describes the discovery and identification of the bones of a mysterious prehistoric beast resembling a rhinoceros. The selection "Who Would Dare Disturb the Sleep of a Mummy?" tells about a mummy acquired by the Royal Ontario Museum that wasn't what it appeared to be. The next selection describes "Fishes Dangerous to Man" and includes Shockers, Biters, Stingers, and Poisonous Fishes. "Doug Wright's family" is a comic strip about a boy watching a horror movie on television, and leads into the selections that conclude the theme, "Frankenstein Creates a Monster," and "The Greatest Monster of them All"—Dracula.

For specific learning objectives in this theme, see the chart on pages 62-63.

Introducing the Theme in Starting Points in Reading

Have the pupils turn to page 70 in their readers and note the title of the theme. "What do you think might happen 'if you don't watch out'?"

"What kind of creature is coming out of the water?" Suggest that the pupils make up names for the strange water dweller.

"The selections in this theme are about fantastic and monstrous creatures. The first poem tells about a creature that crawled out of the sea like the one in the picture."

Readability of Selections in Starting Points in Reading

In the theme "If You Don't Watch Out . . ." the selections "Werewolves," "Who Would Dare Disturb the Sleep of a Mummy," and "The Greatest Monster of Them All" are easy to read. The excerpts from *The Dictionary of Magical Beasts*, the informational articles "The Beast of Baluchistan," and "Fishes Dangerous to Man," and the photo article "Frankenstein Creates a Monster" are average in reading difficulty.

Overview of Theme in Starting Points in Language

In the theme "If You Don't Watch Out . . ." in *Starting Points in Language*, the study of monsters leads to a consideration of what is real and what is not real, what is fact and what is opinion, what is valid and what is not valid. Informational pieces about the Abominable Snowman, its North American counterpart—the Sasquatch, and the Loch Ness Monster are starting points for language activities that encourage children to differentiate between relevant and irrelevant evidence, to evaluate sources of information, to reconcile different points of view, to present arguments for and against a theory.

For specific learning objectives in this theme, see the chart on pages 64-65.

Integration with Starting Points in Language

The language activities in “If You Don’t Watch Out . . .” in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Page 163—the children are given a chance to share what they know about monsters and to discuss why people are attracted by the idea that they exist

2. Pages 164-165—a Dr. Seuss poem about a Glunk motivates the making up of names and the writing of colorful descriptions

6. Pages 166-177—some opinions for and against the Abominable Snowman and the Sasquatch are the basis for acting and writing activities

7. Pages 172-175—different eye-witness accounts of the Loch Ness Monster are analyzed and lead to the students presenting arguments for and against the existence of such a creature

8. Pages 176-177—a limerick and a cartoon provide the initiative for acting activities

Starting Points in Reading

3. The excerpts from *The Dictionary of Magical Beasts* illustrate that people in countries around the world have created monsters

4. A popular monster in folk tales from many countries is the werewolf described in the short article “Werewolves”

5. A “monster” that actually existed is described in “The Beast of Baluchistan”

9. The short selections, “Who Would Dare Disturb the Sleep of a Mummy,” “Fishes Dangerous to Man,” “Frankenstein Creates a Monster,” and “The Greatest Monster of Them All” provide reading material on a variety of monsters. Children might choose one topic to research further

For Added Interest and Enjoyment

Books

* = Easy ** = Average *** = Advanced

- **Adrian, Mary. *The Mystery of the Dinosaur Bones*. Hastings House
- **Aliki. *Fossils Tell of Long Ago*. T. Y. Crowell
- **Arkhurst, Joyce Cooper. *The Adventures of Spider*. (West Africa) Little, Brown
- ***Aylesworth, Thomas G. *Vampires and Other Ghosts*. Addison-Wesley
- **Bacon, R. L. *The Boy and the Taniwha*. Collins
- *Bauman, Elwood D. *The Loch Ness Monster*. Watts
- **Benham, Frank. *The Friends of the Loony Lake Monster*. Dutton
- *Brent, Stuart. *Mr. Toast and the Woolly Mammoth*. Viking
- ***Campbell, Elizabeth. *Fins and Tails*. Little, Brown
- **Coatsworth, Elizabeth. *Pure Magic*. Macmillan, N.Y.
- **Cook, Joseph and William Wisner. *The Nightmare World of the Shark*. Dodd Mead
- ***Cottrell, Leonard. *Digs and Diggers: A Book of World Archaeology*. World Publishing
- **Courlander, Harold. Any title
- **Craig, M. Jean. *Dinosaurs and More Dinosaurs*. Four Winds Press
- **D'Aulaire, Ingri and Edgar. *D'Aulaire's Trolls*. Doubleday
- **De Regniers, Beatrice Schenk. *The Giant Book*. Atheneum
- **Dickinson, Alice. *First Book of Prehistoric Animals*. Watts
- *Dickinson, Peter. *The Iron Lion*. Atlantic—Little Brown
- **Earle, Olive L. *Strange Fishes of the Sea*. Morrow
- *Eaton, Tom. *Flap*. Delacorte
- ***Elwood, Roger. *Monster Tales: Vampires, Werewolves, & Things*. Rand McNally
- **Fletcher, Alan Mark. *Fishes Dangerous to Man*. Addisonian Press
- **Fry, Rosalie K. *Mungo*. Farrar, Strauss & Giroux
- **Haviland, Virginia, ed. *Favorite Fairy Tales Told in Scotland*. Little, Brown. (Other books by Haviland as well)
- **Hodges, Elizabeth Jamison, Adap. *The Princes of Serendip*. Atheneum
- **Hoke, Helen. *Dragons, Dragons, Dragons*. Watts
- ***Holden, Raymond. *Famous Fossil Finds: Great Discoveries in Palaeontology*. Dodd, Mead
- **Hornblow, Leonora and Arthur. *Prehistoric Monsters Did the Strangest Things*. Random House
- ***Hunter, Mollie. *The Haunted Mountain*. Harper & Row
- **Ipcar, Dahlov. *Horses of Long Ago*. Doubleday
- **Lazarus, Keo Felker. *The Shark in the Window*. Morrow
- **Luckhard, Mildred Madeleine. *Spooky Tales About Witches, Ghosts, Goblins, Demons, and Such*. Abingdon Press
- **Manley, Seon and Gogo Lewis. *Baleful Beasts*. Lothrop
- **Manning-Sanders, Ruth. *A Book of Charms and Changelings*. Dutton
- **Manning-Sanders, Ruth. *A Book of Giants*. Dutton
- **Manning-Sanders, Ruth. *A Book of Ogres and Trolls*. Dutton
- **Manning-Sanders, Ruth. *Damian and the Dragon*. Roy Publishers
- *May, Julian. *They Turned to Stone*. Holiday House
- **McCarthy, Agnes. *Creatures of the Deep*. Prentice-Hall
- **McGowan, Tom. *Album of Dinosaurs*. Rand McNally
- ***McHargue, Georgess. *The Impossible People: A History Natural and Unnatural of Beings Terrible and Wonderful*. Holt, Rinehart & Winston
- **Mehdevi, Anne Sinclair. *Persian Folk and Fairy Tales*. Knopf
- *Palmer, Robin. *Centaurs, Sirens and Other Classical Creatures: A Dictionary, Tales, and Verse from Greek and Roman Mythology*. Walck
- *Palmer, Robin. *Dragons, Unicorns and Other Magical Beasts*. Walck
- **Price, Barbara Pradal. *Ancient Egypt from A to Z*. Bobbs Merrill

- **Priestly, J. B. *Snoggle*. Harcourt
- **Quinn, Daniel. *Land and Sea Monsters*. Hubbard Press
- **Reeves, James. *Heroes and Monsters: Legends of Ancient Greece*. Harcourt, Brace, Jovanovich
- *Rieger, Shay. *Gargoyles, Monsters and Other Beasts*. Lothrop
- **Shuttleworth, Dorothy. *Dodos and Dinosaurs*. Hastings House
- **Stoutenberg, Adrien. *American Tall-Tale Animals*. Viking
- *Tallon, Robert. *Zoophabets*. Bobbs Merrill
- **Waters, John F. *Giant Sea Creatures, Real and Fantastic*. Follett
- ***Weeks, John. *The Pyramids*. Cambridge University Press
- *Wersba, Barbara. *The Land of Forgotten Beasts*. Atheneum
- **Wrightson, Patricia. *The Nargun and the Stars*. Atheneum
- ***Yolen, Jane. *The Wizard Islands*. Crowell
- *Zim, Herbert. *Sharks*. Morrow

Filmstrip

Hunting Fossils. Society for Visual Education

Films

The Dragon. Parts 1 and 2. Animatoons, Inc., 17 mins, color
The Dragon. McGraw-Hill Films, 20 mins, color
Life in the Sea. Encyclopedia Britannica Films, 11 mins.
Manta and Sting Rays. International Communications Films (Film-loop)
Message from a Dinosaur. Encyclopedia Britannica Films, 15 mins, color/b&w
The Monster of Highgate Pond. Children's Film Foundation, 59 mins, b&w
Monsters of the Ocean Deep. American Broadcasting Co., TV, 25 mins, color
Mysteries of the Deep. Walt Disney, 24 mins, color
Prehistoric Times: The World Before Man. Coronet, 11 mins, color/b&w

Not Me

Objectives

- Comprehension
 - Drawing inferences
 - Inferring characteristics of Slithergadee
 - Relating poem to games
 - Recalling chants
- Creative Expression
 - Composing poems
 - Illustrating Slithergadee
- Literary Appreciation
 - Enjoying nonsense poem
 - Choral reading
 - Noting words and rhythm of poem
 - Comparing poem with chants
 - Memorizing poem

Reading and Enjoying

After the unit introduction, the children will be expecting a poem about a monster or other eerie creature. Direct the group to turn to page 71 and note the title of the poem that introduces the theme. Have the pupils read the poem silently, then choose a volunteer to read the poem aloud while the others follow along. Suggest that the group read the poem chorally in a rhythmic fashion.

"Why did the speaker suddenly stop in the middle of a word? What was he going to say?"

Have the pupils talk about the kind of creature the name "Slithergadee" suggests—its appearance, actions, its effect on people, etc.

Ask the pupils to think about the rhythm and the nonsense words of the poem. "What kind of verse does this poem remind you of?" (Elicit that the poem is similar to a chant recited for skipping, ball-bouncing, or tag games.) Have the pupils suggest how the poem might be used when skipping, playing ball or tag.

Have the pupils recite some chants they know. They may recall the chants "Skip, Skip, Skip" and "Chicken Soup with Rice" in the first theme in *Starting Points in Reading*—a, first book. If copies of the book are available, have the children read those poems.

Exploring Further Afield

Memorizing Poetry for Enjoyment. Some pupils might like to memorize this poem to add to their personal knowledge of poetry.

Creative Writing. Have the pupils write a four-line poem about the Slithergadee starting with the line "The Slithergadee had finally caught me." Have the pupils make up suitable titles for their poems.

Art. Suggest that the children paint or draw a picture of a Slithergadee.

Pages 72-77

from The Dictionary of Magical Beasts

This selection contains descriptions of monstrous and magical creatures which are known in the folk tales of specific countries.

Vocabulary

Names: *Ku, Hawaii, Naga, Nagini, Manticore, Persia, *Amphisbaena, Kelpie, European, *Anansi, *Catobelpas, Ethiopia, Orc, *Aspidodelone, Werewolf*

Phonetic Words: *studded, *scorpion, confine, *hoarding, miser, *pathetically, shaggy, tusks, *boar, goblin, *disembark, fragrant*

More Difficult Words: **loch, malicious*

*Starred words are in the glossary of the reader.

Objectives

Comprehension
Speculating

Comparing ideas
Evaluating
Recalling details
Recalling dragon stories
Reacting to what is read
Comparing eastern and western dragons
Describing creatures in own words
Matching descriptions and creatures

Creative Expression
Illustrating dragons
Writing folk tales

Literary Appreciation
Genre: folk tales: monstrous and magical beasts

Locating and Organizing Information
Using table of contents
Locating creatures on map
Skimming

Starting Points

Getting Ready to Read

*Using table of
contents;
speculating*

Ask the pupils to find the name of the next selection in the table of contents. Have them speculate about the kind of entries a dictionary of magical beasts contains.

Have the group turn to page 72. Choose a pupil to read aloud the introduction at the top of the page as the others follow along.

*Setting purposes
for reading*

Suggest that the pupils read the descriptions of magical creatures on pages 72 and 73 to find out whether they have read or heard about any of them before, and to find out whether their ideas about a dictionary of magical beasts are correct.

Delving Into the Selection

Reading and Discussing, pages 72-73

Comparing ideas

Tell the pupils to read pages 72 and 73 through silently. When they finish reading, refer to the purposes set for reading. Have the children tell whether they had read or heard about any of the creatures before. Then have them compare their pre-reading ideas about the dictionary of magical beasts with their present ideas about it.

Evaluating

1. "Which of the five creatures do you find the most interesting?"
2. "Which creature on these two pages do you think is the fiercest? Which one do you think is the least fierce? Why?"

Recalling details

3. "Which of the creatures appear in stories in the shape of a man or woman?" (Ku, Naga and his wife Nagini)

4. "Which countries tell stories about creatures that are associated with water?" (India—the naga and his wife Nagini; Scotland—the kelpie) "In what ways is water important in the stories about them?" (The naga has power over water; his and his wife's palaces are often built under water. Every loch and stream has its kelpie; he will try to plunge into a river and drown his rider; he is said to be responsible for floods.)

Pages 74-75, Dragons all over the world

*Dragon stories;
purpose for reading
Reacting*

Have the pupils tell about the dragons they have read about in stories—what they did, what they looked like. Then suggest that the children read silently the selection on pages 74 and 75 to see whether the dragons they discussed are described in the article.

As they read, they will probably recognize dragons they have read about previously in legends or other stories. When they finish reading take time for spontaneous reaction to the selection.

*Comparing dragons
under headings*

Have the pupils work in pairs to compare the dragons under the headings "Western or European Dragons" and "Eastern Dragons." Direct them to note the details of comparison in point form. If necessary, begin the chart on the chalkboard co-operatively with the pupils. The completed chart should be somewhat as follows.

Western or European Dragons

creatures of the night
hate humans and eat them
seen around wells or springs
often wise but hoard gold and jewels
breathe out fire

Eastern Dragons

wealthy and wise
friendly
various colors, skins shine at night
can change size
appear in human form
can fly
old ones have whiskers and a pearl
grows under their chins
some are fierce but a few are timid and weak
breathe out mist
control rain and bodies of water
have well-organized government

After the children finish working, discuss the similarities and differences between the dragons of the east and west.

Pages 76-77

Ask the pupils to turn to pages 76 and 77 and note the illustrations. Have the children read the selection silently or have them take turns reading aloud one paragraph each while the others follow along.

When they finish reading suggest that each pupil take the role of one of the creatures. Have each pupil describe in his own words the creature he is portraying. The others must try and name the creature and the country that tells stories about him.

Describing creatures in own words

Exploring Further Afield

Illustrating dragons

Art. Have the pupils use paints, crayons, chalks, or torn paper to illustrate a dragon. Suggest that they get ideas for their dragon from the selection on pages 74 and 75. Have the pupils use phrases or short passages from the selection as captions for their illustrations.

Writing folk tales

Creative Writing. Have the pupils choose one of the magical beasts described on pages 72 to 77 and write a folk tale about it. Suggest that they start their stories with words such as "Long, long ago," name the beast and its country, and continue with an incident involving the creature and some human beings. Later, have the pupils arrange a display of their stories.

Comprehension, Study, and Research Skills

Locating
creatures on map

Map Reading. Duplicate copies of a map of the world indicating the countries and continents that are the homes of the magical beasts. Have the pupils write under the name of each country the name of the magical beast who is said to dwell there. Direct the pupils to write as many names as possible from memory before referring to their books for the remainder.

Matching
descriptions
and
beasts

Recalling Details and Skimming. Duplicate and distribute copies of the following exercise. Have the pupils do as much as they can from memory, then direct them to skim through the selection to complete the exercise. (Answers are indicated.)

Read the descriptions of magical beasts below. After each description, write the name of the beast and the country or continent where it is said to appear.

	<u>Beast</u>	<u>Country</u>
He can put his forefeet on one mountain peak while his hind feet remain on another.	(Ku)	(Hawaii)
This snake rolls about from place to place like a great hoop.	(Amphisbaena)	(Europe, North America)
He hates humans except for dinner.	(Dragon)	(Europe)
This spider can make himself appear as a man.	(Anansi)	(West Africa)
He is usually a person by day and a wolf by night.	(Werewolf)	(Europe and Asia)
He has an enormous mouth with tusks like those of a wild boar.	(Orc)	(Europe)
This beast has a dreadful mouth with three full sets of teeth	(Manticore)	(Persia)
His breath is fragrant and attractive to fish, so when he opens his mouth they swim down his throat.	(Aspidodelone)	(Europe)

Pages
78-79

The Hippocrump

A humorous poem about a fearful, raging creature.

Objectives

- Comprehension
- Speculating
- Drawing inferences
- Comparing hippocrump and hippopotamus

Creative Expression
Improvising scene
Composing poetry

Literary Appreciation
Suggesting and noting descriptive words
Choosing favorite lines
Choral speaking

Locating and Organizing Information
Finding specific lines

Starting Points

Getting Ready to Listen

Speculating

Ask the children to locate the title of this poem in the table of contents. Have the pupils tell what kind of creature the name "hippocrump" suggests. They will probably say it is a kind of hippopotamus, or partly hippo and partly another kind of animal. Have them speculate about the characteristics of this creature. Then ask the pupils to listen as you read the poem to find out what kind of animal the hippocrump really is.

*Setting purpose
for listening*

Delving Into the Poem

Reading and Discussing

*Descriptive
words;*

1. Read the poem dramatically as the children listen. When you finish reading, ask several children to suggest one word that they feel best describes the hippocrump. Then have the pupils tell what might have happened to the creature to cause him to disappear.

inferences

2. Ask the pupils to follow in their readers as you read the poem again. This time have them note their favorite lines. Then have individual pupils read aloud the lines they liked best.

*Choosing
favorite lines*

3. Have the pupils find a photograph and description of a hippopotamus in the encyclopedia and then discuss the ways in which the hippocrump was like a hippopotamus. (heavy, ugly animal; thick hide; enormous mouth with powerful teeth; gallops or stamps about when angry or frightened; eats vegetation that grows near water; etc.)

*Comparing
hippocrump and
hippopotamus*

4. Have the pupils note the words that describe the movement of the hippocrump. (stamps and roars, v. 2; hop-skip-jump, Bump! Lump-lump! ker-flump, ker-flump! v.4)

Descriptive words

5. Ask individual pupils to read aloud the lines in the poem that describe:

*Finding
specific lines*

- the hippocrump's hair and beard.
- why he stamped and roared after eating the weed that grew outside Purple Lake.
- what happened to the drowsy cattle when the hippocrump stamped and roared.
- whom the people called upon to save them from the creature.
- how the hippocrump was overcome.

Exploring Further Afield

*Improvising
scene*

Creative Dramatization. Have the pupils work in threes or fours to act out a scene showing what the people said and did when they heard the stamping and roaring of the hippocrump.

*Preparing and
presenting poem
chorally*

Choral Speaking. Help the pupils prepare the poem for choral speaking. Have them decide on the division of voice according to dark and light tonal quality, choose solo voices, and decide where to vary speed and pitch of voices. When they are ready, have them present their choral speaking selection to another class.

Creative Writing. 1. Suggest that the pupils write the words of the people's prayer to the Great Agw-ump to defend them from the hippocrump.

2. Instead of the above, some pupils might like to write the words for the glad hymn of joy raised by the people when the hippocrump was vanquished.

For Added Interest and Enjoyment

Read the following poems to the children for their enjoyment.

What You Will Learn About the Brobinyak

The Brobinyak has Dragon Eyes
And a tail the shape of a Fern
And teeth about Banana Size,
As one day you may learn
If ever you sail across the Sea
On the Shell of a Giant Clam
And come to the Forest of Foofenzee
In the Land of the Pshah of Psham.

There is no language he can't speak
And you may, if you please,
Be swallowed whole in French or Greek,
Or nibbled in Chinese.
And once inside the Brobinyak
You'll meet a lot of friends:

The Three-Toed Gleep and the Saginsack
And a covey of Two-Tailed Bends.
The Russian Bear is always there,
And Glocks from the Polar Sea.
And Radio Eels with static squeals,
And the Piebald Peccary.
The Splinterwave from his Ocean Cave
Will greet you at the door.
And the Green Kilkenny collect your penny
And pitch it along the floor.
The Banjo Tern and the Fiddling Hern
Will play you a Wedding March.
But keep your eye on the Lullaby
Or he'll nibble your collar for starch.
Oh keep your eye on the Lullaby
And never speak to the Mullet,
Or the Scrawny Shank will leave his Tank
And nibble you quick as a bullet.
And never look at the Seven-Nosed Hook
Or, with a frightful roar,
He'll sniff enough of his Pepper Snuff
To sneeze you out the door.

Oh the Brobinyak has Dragon Eyes
And a tail the shape of a Fern
And teeth about Banana Size,
As one day you may learn
If ever you sail across the Sea
On the Shell of a Giant Clam
And Come to the Forest of Foofenzee
In the Land of the Pshah of Psham.

John Ciardi

Beware, My Child

Beware, my child,
of the snaggle-toothed beast.
He sleeps till noon,
then makes his feast
on Hershey bars
and cakes of yeast
and anyone around—o.

So when you see him,
sneeze three times
and say three loud
and senseless rhymes
and give him all your
saved-up dimes,
or else you'll ne'er be found—o.

Shel Silverstein

Pages
80-81

Werewolves

Vocabulary

Phonetic Words: *populated, index finger*

Objectives

Comprehension
Explaining Werewolves
Drawing inference
Recalling details

Creative Expression
Writing stories
Acting the part of a Werewolf
Illustrating Werewolf costumes

Starting Points

Getting Read to Read

*Explaining
Werewolves*

Tell the group that the next selection in the theme is called "Werewolves." Recall the entry about Werewolves in the selection from the dictionary of magical beasts. Ask one or two pupils to explain Werewolves in their own words.

*Setting purpose
for reading*

Suggest that the children read the selection to find out how to recognize a Werewolf according to European folk tales.

Delving Into the Selection

Reading and Discussing

Have the pupils read the first two paragraphs on page 80 silently. Then have individual pupils read one characteristic each under the heading "How to Tell a Werewolf."

*Drawing
inference*

1. "Which of the five characteristics do you think is the most convincing sign of a Werewolf? Why?"

*Recalling
details*

2. "Why were wolves feared in the Middle Ages?" (Have the pupils give four or five reasons.)

3. "For what two reasons was a person who could turn into a wolf frightening?" (He was frightening because he could change from human to animal and because he could change to such a dangerous animal.)

4. "What kind of behavior might cause someone to be suspected of being a Werewolf?"

Exploring Further Afield

*Writing
stories*

Creative Writing. Refer to the picture of the Werewolf in his laboratory and the four follow-up activities on page 81. Have each pupil do one of the first three activities. In each case, have them think about the answers to the questions and write the stories suggested. For the second activity, suggest that the pupils write the answers to the questions using the heading "If I Were a Werewolf." Allow time afterwards for sharing of the stories.

*Acting the part
of a Werewolf*

Acting and Illustrating. Have the pupils read the fourth follow-up activity and then discuss the questions. Suggest that they demonstrate how they would move and speak, and draw illustrations of their costumes and make-up.

Skills for Reading and Research

Word-Study Skills

(Lesson 7)

Syllabication and Accent

Reviewing primary and secondary accents

Language Development

Understanding analogous relationships

Spelling

Primary and secondary accents in spelling

Special spelling words

The Beast of Baluchistan

This is the story of a strange beast of the past and the discovery of its bones in this century.

Vocabulary

Names: **Baluchistan*, *Sir Clive Forster Cooper*, **Borissiak*, **Turkestan*, **Indrik*, **Gobi Desert*, *Dr. Walter Granger*, *Wang*, *Shackelford*, *Baluch*, **Oligocene*, **Miocene*, *Himalaya Mountains*

Enrichment Words: *geologist*, *humerus*

Phonetic Words: **gully*, *fossilized*, **vivid*, *wash*, *unmistakable*, *canary*, *shaft*, *unbelievably*, *moreover*, *accommodate*, *specialized*, *adapted*

More Difficult Words: *ravine*, *terrier*, *luncheon*, *casually*, *plateau*

Note: *wash* is included because of its unusual meaning.

*Starred words are in the glossary of the reader.

Objectives

Comprehension

- Recognizing specific information
- Relating reading to life
- Identifying primary and secondary sources
- Understanding chronological order
- Distinguishing between relevant and irrelevant ideas
- Understanding main idea

Creative Expression

- Writing a news story
- Acting out an interview

Locating and Organizing information

- Skimming to find specific information
- Recording information on a chart
- Constructing a time line

Starting Points

Getting Ready to Read

*Discussing
preliminary
questions*

Have the pupils name the very largest animals they can think of. If no one mentions dinosaurs elicit that many of them were among the largest animals that ever existed. Tell the children that the next selection is about an enormous prehistoric animal known as the Beast of Baluchistan. Ask whether anyone knows what a person is called who studies prehistoric animals. Then have the group turn to page 82 in their readers. With the pupils, read and discuss the questions in the left-hand column.

*Setting purpose
for reading*

"In the selection you are about to read, the paleontologists had difficulty trying to identify the large fossils they found. Read the story silently to find out why it was hard to identify the fossils."

Reading, Discussing, and Noting Information

*Finding specific
information:
skimming;
recording
information*

After the silent reading, distribute copies of the reading guide shown below. Have the pupils skim through the selection to find the answers to the questions. Direct them to write on the chart the number of the page on which each answer is found, the number of the paragraph containing the answer, and the key words. The key words are the first and last words of the sentence or sentences that tell the correct answer. After the pupils finish the activity or in the next reading period, have them discuss the information recorded on their charts. Have each question read aloud, have the pupils report the answers they recorded and then verify them by reading aloud the pertinent sentences from the text. (Answers are indicated for the teacher's convenience. In a few cases, the answers to the questions may be found in two or more sentences. Accept any key words the pupils can verify.)

The Beast of Baluchistan

1. When did the Beast of Baluchistan live on the earth?
2. Why did Sir Clive Cooper go to Baluchistan?
3. What did he find?
4. What kind of animal did he think it might be?
5. Who dug up a fossil mammal of similar size four years later?
6. Why did he name it after a monster in a legend?
7. When did the author go on the expedition to the Gobi Desert?
8. What part of the animal did Wang discover?
9. What part of the animal was needed to know positively what creature had been found?
10. How did the author get the idea where to look for the most important part of the creature?
11. What was the color of the bones found in the wash?
12. When did Shackelford discover part of another skeleton?
13. What kind of bone did Shackelford discover?
14. From what material did the scientists make a model of the beast?
15. What do some scientists think the beast ate?
16. In what kind of climate did the beast live?
17. Why did the beast and his relatives die out?

Question	Page	Paragraph	Key Words
1.	82	1	It . . . ago.
2.	82	2	Then . . . Baluchistan.
3.	82	2	He . . . mammal.
4.	82	2	Cooper . . . Baluchistan.
5.	82	3	Four . . . size.
6.	82	4	When . . . walked.
7.	82	5	I . . . 1922.
8.	83	2	It . . . foreleg.
9.	83	3	If . . . sure.
10.	83	4	I . . . ravine.
11.	84	2	Its . . . unmistakable.
12.	85	2	In . . . skeleton.
13.	85	11	A . . . bone.
14.	86	5	We . . . clay.
15.	89	1	Some . . . giraffe.
16.	89	3	Many . . . plateau.
17.	89	4	He . . . life.

Exploring Further Afield

*Writing a
news story*

Creative Expression. Have the pupils read the follow-up activities in the right-hand column of page 89. If the children choose to write the newspaper story, discuss the procedure with them. It may be a good idea for them to read some brief news articles before they write their own. If you are using *Starting Points in Language b*, refer to the "News Report" section in the Handbook.

*Acting out an
interview*

If some pupils choose to act out the interview of the members of the expedition, have them prepare beforehand some questions for the reporter to ask.

*Relating reading
to life.*

Discussion. Have the pupils read and discuss the questions in the last follow-up activity.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Identifying
primary and
secondary sources*

Primary and Secondary Sources. Discuss with the pupils the ways in which knowledge is acquired—reading, observing, doing an activity, etc. Point out that as they progress in school they are expected to read a great deal of material to obtain information and they are learning to read this material critically. Discuss various sources of information and why they are important.

"We obtain a great deal of information by reading the newspaper. A reporter's article about a fire is called a *primary* source of information because the reporter actually saw the fire that he wrote about. If the reporter had been told about the fire by someone else, his article would be called a *secondary* source of information because he didn't see or experience the fire himself; he got his information from another source. R. C. Andrews' account of the finding of the Beast of Baluchistan is a primary source because he took part in the expedition himself." Discuss other examples of primary and secondary sources with the pupils. Elicit that the most accurate information is obtained from primary sources.

To give the pupils practice in determining whether a source is primary or secondary, have them do the following exercise orally or distribute copies for independent work. (Answers are indicated.)

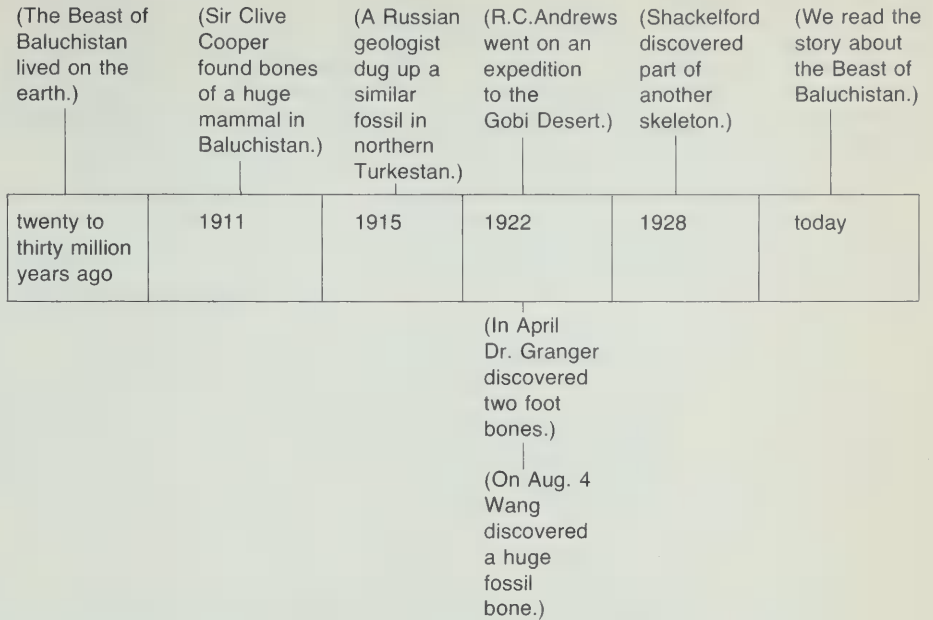
Read each item below naming a source of information. If it is a primary source, write P at the end of the line. If it is a secondary source, write S.

1. R.C. Andrews' article "The Beast of Baluchistan." (P)
2. A news article written by you about the discovery of the fossils. (S)
3. An interview with a football player about his plans for the coming season. (P)
4. Your diary of a camping trip taken on your vacation. (P)
5. A story about an astronaut's trip to the moon written by his wife. (S)
6. A story written by an astronaut about his trip to the moon. (P)
7. A book about a war between ancient Greece and Troy written by a modern author. (S)
8. A policeman's report to his supervisor of his day's investigations. (P)
9. A detective story on television based on an actual case about the disappearance of a well-known singer. (S)
10. An encyclopedia article about the life of Helen Keller written by encyclopedia researchers. (S)
11. An encyclopedia article about Helen Keller written by someone who knew her personally. (P)
12. A diary kept by Henry Hudson during his expeditions in the Arctic. (P)
13. A story about Henry Hudson's voyages in your social studies book. (S)

*Constructing a
time line*

Understanding Chronological Order. Place the following time line on the chalkboard, omitting the events in brackets. List the events beside the time line in an incorrect order. Have

individual pupils write the events on the time line in chronological order. The completed time line should be as shown.



Distinguishing between relevant and irrelevant ideas; understanding main idea

Understanding Relevancy. This exercise will help the pupils develop skill in recognizing ideas that are relevant to the main idea of a selection. First have a pupil tell what the reader selection is about, expressing his response as a summary sentence such as "It tells about the discovery and identification of the Beast of Baluchistan." Write the summary sentence on the chalkboard. Then write two statements such as the following on the board and ask which one applies to the main idea.

In 1911, Sir Clive Cooper found the bones of a gigantic mammal in Baluchistan.

Sir Clive Cooper's middle name was Forster.

Help the pupils see that the first statement is relevant because it deals directly with the finding of the bones of the Beast. The second statement is true but is not relevant because it doesn't add to the main idea of the story.

Distribute copies of the following exercise for independent work. Leave the main idea of the selection on the chalkboard while the pupils do the exercise. (Answers are indicated.)

Read each sentence below. If it tells about something that is important or relevant to the main idea of the selection, write Yes on the line. If it tells something that is not important, write No. Be ready to give reasons for your answers.

- (Yes) 1. Cooper guessed that the bones he found might be some form of rhinoceros.
- (Yes) 2. The Russian geologist also thought that the bones of the mammal he found belonged to the rhinoceros family.
- (No) 3. Borissiak knew some old Russian legends.
- (Yes) 4. Dr. Granger found two foot bones in the Gobi Desert.
- (No) 5. The members of the expedition used candlelight after dark in their camp.
- (No) 6. One of the members of the expedition was a photographer.

- (Yes) 7. The most important discovery was the skull of the Beast of Baluchistan.
 (Yes) 8. Shackelford found part of another skeleton in 1928.
 (No) 9. The Beast and his relatives had died out many millions of years before.
 (Yes) 10. The Beast proved to be a giant hornless rhinoceros.
 (No) 11. The great teeth of the Beast would have been useful in hooking down tree branches and in fighting.
 (Yes) 12. The author dreamt that the skull of the Beast was in the bottom of a ravine. His dream turned out to be true.

Word-Study Skills

(Lesson 8)

Phonetic Analysis

Recalling sounds of *ch*

Language Development

Classifying descriptive phrases

Spelling

Spelling words containing sounds of *ch*

Special spelling words

Recalling spelling groups

Pages
90-91

Who Would Dare Disturb the Sleep of a Mummy?

Vocabulary

Names: *Egyptian, Ta-khat*

Enrichment Word: **hieroglyphics* (review)

Phonetic Word: *tweezers*

*Starred word is in the glossary of the reader.

Objectives

Comprehension

Discussing mummies

Speculating

Posing questions

Reacting to what is read

Recalling details

Understanding concept of time

Understanding sequential order

Creative Expression

Pantomiming feelings

Composing story details

Locating and Organizing Information

Using reference books to find information

Reporting findings to group

Using parents and other adults as source of information

Using card catalogue index cards

Getting Ready to Read

*Discussing
mummies*

Have the pupils discuss what they know about mummies — what they are, what they look like, where they can be found today. (If necessary, explain that a mummy is a dead body preserved from decay and that the ancient Egyptians are famous for their practice of mummification.) If any pupils have seen mummies in a museum, have them tell the group about their experience.

*Speculating;
posing
questions
Setting
purpose
for reading*

Tell the group that the next selection is called “Who Would Dare Disturb the Sleep of a Mummy?” and write the title on the chalkboard. The title is intriguing enough to stimulate speculation about the selection. Have the pupils discuss what a story with this title might be about. Then ask what questions the title brings to mind that they would like to have answered in the selection. As the pupils respond, write their suggestions on the chalkboard. They will probably pose questions such as:

Who disturbed the sleep of a mummy?
Why was the mummy disturbed?
What mummy was it?
Where was the mummy?
How was it disturbed?

Suggest that the pupils read the selection to find the answers to their questions.

Reading and Checking

*Reacting;
speculating*

Have the pupils read the selection silently. When they finish reading, ask whether they were surprised to find out that the mummy was not the young Egyptian girl. Have them speculate about the reason why the mummy of a man had been placed in the coffin of an Egyptian princess, and what might have happened to the mummy of the young girl.

*Recalling
details*

Refer to the pre-reading questions posed by the pupils. Have them tell the answers they found when reading the selection.

Delving Into the Selection

Thinking About What Was Read

*Recalling
details*

1. “When did the museum purchase the mummy?”
2. “What information did the hieroglyphics on the outside of the coffin give the museum officials?”
3. “What kind of exhibit did the museum staff want to construct?”
4. “Why did the officials decide to unwrap the bandages around the body? Why weren't they completely sure that the mummy was Ta-khat?”
5. “Why were the scientists very careful when handling the body?” (The body was extremely fragile and they didn't want to disturb the remains.)
6. “How did the scientists know that the mummy was a man and not Ta-khat?” (The bones were too large for those of a young girl.)

Exploring Further Afield

*Pantomiming
feelings*

Pantomime. Have the group examine the photograph on page 91, then refer to the first follow-up activity on the right. Suggest that the pupils work in pairs to pantomime the scientists' feelings in the scene described.

Further Reading. The pupils may remember the story “The Valley of the Kings” in *Starting*

Reading story
in previous
reader
Researching
and reporting
Storytelling;
researching
and
reporting

Points in Reading—a, second book. It tells why the sleep of the mummy of King Tut-ankh-Amen of ancient Egypt was disturbed and about the curse that apparently resulted. If copies of the book are available, have the pupils reread the story at this time.

Research. Direct the pupils to read the second paragraph on page 91. Have them find information in reference books on why and how the Egyptians preserved their dead.

Storytelling. Have the pupils read the third and fourth paragraphs of the follow-up activities. Suggest that they take turns adding details to a story describing what happened after Karloff rose from the dead in the 1931 movie. Then have the pupils find information about Boris Karloff and report to the group.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Understanding
concept of time

Time Sequence. The exercise below will help the pupils understand the concept of length of time. On the chalkboard, write the following phrases indicating length of time. Have the pupils list the phrases in order beginning with the present time and ending with the longest amount of time passed. (Correct sequence is indicated.) After the pupils finish the exercise, discuss the correct sequence with them, helping those who made errors understand the meanings of the phrases and their relationship to each other.

1. a few years ago (4)
2. since 1907 (5)
3. more than three thousand years ago (9)
4. since the beginning of time (10)
5. today (1)
6. from the beginning of this century (6)
7. several months ago (2)
8. three hundred years ago (7)
9. many hundreds of years ago (8)
10. last year (3)

Using card
catalogue index
cards to
locate
non-fiction
books

Locating Information. The following exercise will help the children to use card catalogue index cards efficiently to locate non-fiction books. Adapt the exercise according to the cataloguing system in your school or public library.

Review with the children that the card catalogue contains index cards for all books in the library. The cards show the place where the books may be found on the shelves. Books are arranged in order by subject and number. Each book's number is located at the upper left of the index cards as well as on the spine of the book.

Draw the following illustrations on the chalkboard.

AUTHOR CARD	
932 Me	Menta, Rose J. Family life in ancient Egypt. Book and Co.

TITLE CARD

932 Family life in ancient Egypt.
Me
Menta, Rose J.
Book and Co.

SUBJECT CARD

ANCIENT EGYPT

932 Menta, Rose J.
Me
Family life in ancient Egypt.
Book and Co.

Tell the children that in the card catalogue, they will find three cards for the book *Family Life in Ancient Egypt*: the author card, the title card, and the subject card. Using the illustrations, discuss the following questions with the pupils. "What is the library number of the book *Family Life in Ancient Egypt*?" (932) "What is the first detail listed on the author card?" (the author's name) "What is the first item on the title card?" (the title of the book) "What is noted first on the subject card?" (the subject of the book) "If you just know the author of a book about prehistoric animals, which card would you use to help you find the book?" (author card) "Which card would you use if you were looking for a book about ancient Egypt?" (the subject card) "If you know only the name of a book, which card would you use to help find the book on the shelves?" (title card)

If possible, have several author, title, and subject cards for the pupils to examine. Point out that titles of books are usually not capitalized on card catalogue index cards.

Have the children tell whether they would use the author card, the title card, or the subject card to find the following books. Do this part of the exercise orally or write the list on the chalkboard and have the children copy it and write the correct index card beside each book. (Answers are indicated.)

A book by Mark Twain (author card)
A book about birds (subject card)
The Egypt Game (title card)
Land of the Pharohs (title card)
A book about space travel (subject card)
The Egyptians (title card)
A book by Leonard Cottrell (author card)
A book by Herbert Zim (author card)
A book about Egypt today (subject card)
A book about dogs (subject card)
A book by Larry Kettlekamp (author card)
All About Strange Beasts of the Past (title card)
A book about mythological monsters (subject card)
Digging Into Yesterday (title card)

Arrange a time with the school or public librarian for the pupils to locate specific books by using the card catalogue.

Word-Study Skills

(Lesson 9)

Structural Analysis

- Reviewing negative prefixes
- Introducing prefix *non*

Spelling

- Spelling words with prefix *non*
- Special spelling words
- Building a spelling group

Pages
92-98

Fishes Dangerous to Man

Vocabulary

Names: *Florida, *Lake Nicaragua, San Carlos River, *piranhas, moray eels, barracudas, stingrays*

Enrichment Words: *temperate regions, *tetrodotoxin*

Phonetic Words: *fearsome, continuous, volts, electricity, voltage, menu, scurrying, descendants, razor, thrashing, barbs*

*Starred words are in the glossary of the reader.

Objectives

Comprehension

- Relating theme title to selection
- Noting titles and author of selection
- Recalling details
- Classifying
- Summarizing
- Noting main and supporting ideas
- Matching descriptive phrases and fishes

Creative Expression

- Illustrating fishes

Locating and Organizing Information

- Recording information on a chart
- Skimming
- Locating places on map
- Using card catalogue subject cards

Starting Points

Getting Ready to Read

*Relating theme
title*

Refer to the theme title "If You Don't Watch Out . . ." Have the pupils turn to the photograph on page 70. Ask them to recall what they said might happen "if you don't watch out."
"Do you think the water creature in the photograph can harm people? Why or why not?"
"There are many creatures living in the water that really are dangerous to people. What fishes or 'sea monsters' do you know that are dangerous?"

*Setting
purposes
for reading;
noting titles
and author*

"The next selection tells about dangerous fishes. Let's find out which of the ones you mentioned are included in the article and why they are feared. Turn to page 92 in your reader. What is the title of the selection? Who is the author? What is the title of the first sub-heading? What is the title of the second sub-heading?"

Direct the children to read pages 92 and 93 silently.

Delving Into the Selection

Reading, Discussing, and Noting Information

*Recalling
details*

When the children finish reading pages 92 and 93, have them answer the following questions in their own words.

1. Where are electric eels found?
2. What do they look like?
3. Why are they dangerous?
4. Which is the most feared kind of shark?
5. Where is it usually found?
6. Why is it dangerous?

*Completing
chart;
classifying;
summarizing;
skimming;
noting main and
supporting
ideas*

Distribute copies of the chart or idea line below, with only the number and headings shown. Help the pupils complete the sections on electric eels and sharks.

Then tell them to read silently the remainder of the selection about dangerous fishes, and fill in the chart as they finish reading each part of the selection. If necessary, help the pupils summarize the details from the selection under the chart headings. (The completed chart should be somewhat as shown.) When the children finish the exercise, conduct a discussion of the recorded information.

Fishes Dangerous to Man					
		Name	Appearance	Where They Live	Why They Are Dangerous
The Shockers	1.	(electric eels)	(dark brown, one continuous fin along under side of body, small beady eyes, rounded head)	(South America)	(give powerful electric shocks)
The Biters	1.	(sharks)	(sharp ugly teeth, great white sharks grow to 30 feet, 15 foot sharks weigh 2500 pounds)	(in the oceans, great white sharks found in tropical waters)	(attack people)
	2.	(piranhas)	(razor-sharp teeth, strong jaws, under one foot long)	(northern half of South America)	(bite pieces from flesh, bleeding excites other piranhas, may leave only a skelton)

	3.	(moray eels)	(small sharp teeth, bad tempers)	(holes and caves of warm oceans)	(people are bitten if they place hand or foot in or near hole, result can be fatal)
	4.	(barracudas)	(many needle-like teeth, under six feet long)	(warm oceans)	(quickly take large bites of humans, attracted by moving swimmers, victims could bleed to death)
The Stingers	1.	(stingrays)	(flat whip-like tail, stinger on tail, barbs on spine, poison sack at base of spine)	(coasts of North America, in fresh water in South America)	(spine pierces flesh and poison is forced out of sack, barbs stick in wound, victim suffers for weeks and may die)
	2.	(lionfish)	(12 inches long, orange and white stripes, fins like feathers)	(coral reefs of South Pacific Ocean)	(sharp spine inside each feather, poison sack at base of spine, wound can paralyze)
	3.	(stonefish)	(homely, dull-colored, sharp spines)	(South Pacific and Indian Oceans)	(most deadly poison of any fish, almost impossible to see and can be stepped on, may be fatal quickly)
Poisonous Fish	1.	(puffers)	(puff up like balloon)	(eastern coast of North America and other parts of world)	(those from other parts of world are poisonous if eaten)
	2.	(oil fish)		(South Pacific)	(causes stomach pains if eaten)
	3.	(barracudas)			(some barracuda meat is poisonous)

Exploring Further Afield

*Illustrating
fishes*
*Locating places
on map*

Art. Suggest that the pupils find pictures of the fishes included in the selection and choose one or more to illustrate with paints, crayons, or chalks.

Map Work. Have the pupils make small labeled cut-outs of the fishes described in the selection. The cut-outs can be placed in their proper locations on a wall map of the world or on individual copies of world maps.

Further Reading. Encourage the children to bring library books about unusual fishes to share with the group. (See page 68-69 for a list of supplementary books.)

Using subject
cards

Comprehension, Study, and Research Skills

Using the Card Catalogue. If possible, have the pupils do this activity in the school or public library. Recall with the group that the card catalogue contains more than one index card for each book in the library although each card gives much the same information. "What three index cards are usually filed in the card catalogue for each book?" (title card, author card, and subject card) "Which card is filed in the catalogue under the author's last name?" (author card) "Which card is filed under the title of the book?" (title card) "Which card is filed under the subject of the book?" (subject card) "If you wish to find books about fishes but you don't know the titles or authors of any such books, which index cards would you use to help you find them?" (subject cards)

If the card catalogue drawers in your library have index tabs, explain that the tabs have the same purpose as the guide words in a dictionary and help to locate the subject or name the pupils are looking for. Using the card catalogue, name three or four subjects such as fishes, dogs, and sea monsters, and have the pupils tell between which two index tabs the subject cards are located.

Have the following illustrations on the chalkboard or distribute copies to the pupils.

FISHES	
597 FI	Fletcher, Alan Mark Fishes dangerous to man. Addisonian Press, 1969.

FISHES	
597 Ea	Earle, Olive L. Strange fishes of the sea. William Morrow and Co.

FISHES	
597 Ca	Campbell, Elizabeth Fins and tails. Little, Brown and Co., 1963.

Have the pupils study the cards and answer the following questions orally.

1. Who wrote the book *Strange Fishes of the Sea*?
2. Who is the author of *Fins and Tails*?
3. What is the title of the book written by Elizabeth Campbell?
4. What company published *Fins and Tails*?
5. When was the book by Alan Mark Fletcher published?
6. What is the library number of books about fishes?

Have the pupils find the books about fishes on the library shelves.

*Matching fishes
and descriptive
phrases*

Recalling Details. Duplicate and distribute copies of the following exercise. (Answers are indicated.) Have the pupils make corrections by skimming through the selection to find the correct answers.

Read the descriptions below. Beside each phrase, write the name of the fish it describes.

1. the man-eater (great white shark)
2. small beady eyes (electric eel)
3. lives in holes and caves (moray eel)
4. shy fish (stingray)
5. gives powerful shock (electric eel)
6. orange and white stripes (lionfish)
7. bites pieces from people (piranha)
8. many needle-like teeth (barracuda)
9. homely and dull-colored (stonefish)
10. often hundreds of them swim together (piranhas)
11. puffs up with water (puffer)
12. causes stomach pains if eaten (oil fish)

Word-Study Skills

(Lesson 10)

Structural Analysis

Reviewing suffix *ous*

Language Development

Detecting word meanings

Spelling

Reviewing adding suffix *ous*

Special spelling words

Building a spelling group

Recalling a spelling group

Doug Wright's Family

(comic strip)

Objectives

Comprehension

- Reading and understanding a comic strip story
- Telling the comic strip story
- Drawing inferences
- Relating reading to life

Creative Expression

- Acting out a scene based on a comic strip
- Writing captions and dialogue for a comic strip
- Drawing comic strips

Delving Into the Selection

Reading and Enjoying

Ask the pupils to turn to page 99 and examine the comic strip. Have one or two pupils tell the comic strip story.

"What kind of program was the boy watching?"

"What do you think the mother said to her son in the first frame of the comic strip?"

"What kind of program did the mother want her son to watch? Why do you think she wanted him to watch that program?"

"Why do you think the boy turned back to the program he was watching in the first place? Do you like to watch horror stories on television? Why?"

Exploring Further Afield

Acting. Suggest that the pupils work in pairs or threes to act out a scene showing what happened when the boy's brother came into the room to watch television.

Creative Writing. Have the pupils write captions or dialogue for the comic strip.

Illustrating. Suggest that the pupils add a frame to the comic strip illustrating what might have happened next.

Some pupils might like to draw a comic strip or cartoon about one of the creatures they read about in this theme.

Pages
100-101

Frankenstein Creates a Monster

Vocabulary

Name: *Frankenstein*

Phonetic Words: **dreary, pattered, glimmer, arteries, sockets, complexion, *shriveled*

More Difficult Words: *dismally, half-*extinguished*

*Starred words are in the glossary of the reader.

Objectives

- Comprehension
 - Discussing Frankenstein
 - Comparing ideas
 - Inferring feelings
- Creative Expression
 - Making up movie endings
 - Making a model of a monster

Starting Points

Getting Ready to Read

*Discussing
Frankenstein*

Tell the pupils that the next selection is called "Frankenstein Creates a Monster." Ask them whether they know who Frankenstein was. Have them tell what they know about him from stories or movies. Some pupils will probably say that Frankenstein was a monster in human form.

*Setting purpose
for reading*

Suggest that they read the selection to find out whether their ideas about Frankenstein are correct.

Delving Into the Selection

Reading and Discussing

Comparing ideas

Have the pupils read the selection in the left-hand column of page 100 silently. When they finish reading, ask a pupil to read aloud the first paragraph in the right-hand column while the others follow along. Have the children compare their pre-reading ideas about Frankenstein with the information they just read.

*Inferring
feelings*

As suggested, have the pupils read the excerpt again, thinking about how Dr. Frankenstein might have felt as he watched his creation come to life. Then have the group discuss his feelings.

Exploring Further Afield

*Making up
movie endings
Creating a
monster*

Telling Stories. Refer to the second paragraph in the right-hand column of page 100. Have the pupils take turns telling their movie endings to the group.

Art. Help the pupils plan and create the Frankenstein monster as suggested in the third paragraph in the right-hand column.

Pages
102-103

The Greatest Monster of Them All

Vocabulary

Name: *Dracula*

Phonetic Word: *vampire*

Objectives

Comprehension

- Reacting to what is read
- Recalling details
- Expressing opinions
- Noting descriptions
- Discriminating between fact and fiction
- Comparing characters

Creative Expression

- Learning about and using theatrical make-up

Developing Concept

- Scary stories can be enjoyed from a safe and secure vantage point

Starting Points

Getting Ready to Read

*Discussing
preliminary
question
Setting purposes
for reading*

Tell the pupils that the theme concludes with a selection about "The Greatest Monster of them All" — Dracula. Have the children answer the following question: "Have you heard about Count Dracula before? If so, tell your group what you know about him."

"Read the selection to see whether you agree that Dracula was the greatest monster of all and to find out what Dracula's name meant."

Delving Into the Selection

Reading and Discussing

*Reacting;
recalling details;
expressing opinion*

Have the pupils turn to page 102 and read the text in the left-hand column silently. When they finish reading, take time for spontaneous reaction to the selection. Refer to the purposes set for reading and have the pupils discuss the meaning of Dracula's name and whether or not they agree that he was the greatest monster of all.

*Noting
descriptions;
discriminating
between fact and
fiction*

Ask the children to read the second paragraph in the right-hand column of page 102. Then have them tell how Bram Stoker's descriptions of the fictional Dracula made him more horrifying than the real Count Dracula. Elicit that except for his name, the details about Dracula's appearance and other characteristics are fictional.

*Comparing
characters*

Choose a pupil to read aloud the third paragraph in the right-hand column while the others follow along. Then have the children compare the characteristics of the Frankenstein monster and Dracula, and the characteristics of Dracula and a Werewolf. This activity may be done orally, or have the group work at the chalkboard, writing the points of comparison in chart form using the names of the characters as headings.

Refer to the last activity on page 102. Have the pupils discuss other monsters they have heard about or seen in the movies or on television.

Exploring Further Afield

*Developing
idea:
expressing
opinions*

Have the pupils read the text on page 103. Promote a discussion of the following questions: "Why do you think Dracula has been so popular for many years? Do you think that it is harmful or harmless to enjoy stories or movies about a horrifying monster? Why?" (In-

clude in the discussion the idea that from a safe and secure vantage point, it's sometimes fun to be frightened by a horrifying monster. The Dracula type of character is particularly remote from reality. Recall the Poem "Autumn Ghost Sounds" in *Starting Points in Reading b, first book*, in which the speaker imagines the sounds of ghosts outside while he is snug and warm in bed.) "Would you like to see a Dracula movie or play? Would you like to join a Dracula fan club? Why or why not?"

Learning about
stage make-up

Consider inviting a make-up expert to the class to demonstrate stage make-up techniques, or have the pupils find information about stage make-up books such as *The First Book of Stage Costume and Make-up*, by Barbara Berk, published by Franklin Watts; *Let's Give a Show*, by Bill and Sue Severn, published by Knopf; and *Plays and How to Put Them On*, by Moyne Smith, published by Walck.

Refer to the second paragraph on page 103. The pupils can make up their faces or make masks for acting the parts of horror movie characters. The book *One Hundred and One Masks* by Richard Cummings, published by David McKay can be used as a reference source.

Skills for Reading and Research

Word-Study Skills

(Lesson 11)

Syllabication and Accent

Noting shifting accent

Spelling

Spelling words with shifting accent

Special spelling words

Building spelling groups

Unit Review

Recognizing
new words
introduced
in unit

Vocabulary Recognition. Duplicate and distribute copies of the following word list, with the asterisks omitted. Pronounce the starred word in each box. Have the pupils find the word and draw a line under it.

1. scurrying *scorpion spider	2. popular pattered *populated	3. humerus *hoarding Hawaii	4. volts Viking *vampire
5. *dreary disembark descendants	6. casually *confine continuous	7. goblin *glimmer gully	8. Arabia adapted *arteries
9. departure *disembark disastrous	10. *pattered pathetically populated	11. studded tweezers *tusks	12. *volts voltage vaulted
13. *sockets scurrying shaft	14. scurrying stung *studded	15. complain *complexion council	16. Miocene *miser menu

17. moreover *malicious manholes	18. *electricity electric eels	19. moray *menu man	20. superstitious *scurrying schemer
21. fearsome *fossilized physical	22. vampire Viking *vivid	23. fearsome *fragrant friend	24. unavailing unbelievably *unmistakable
25. council confine *canary	26. special *specialized superstitious	27. monster moray *moreover	28. unmistakable unbelievable *unbelievably
29. river razor *ravine	30. fear *fearsome fearful	31. race ravine *razor	32. temperate *terrier tear
33. shaggy *shrivelled studded	34. electricity extinct *extinguished	35. tweet *tweezers twist	36. *luncheon loch lunches
37. plate platter *plateau	38. fossil *fossilized fossilizing	39. added adapt *adapted	40. Aspidodelone *accommodate accomplish

*Relating ideas
in selections
to titles of
selections*

Recalling Information in Selections. Write the following exercise on the chalkboard or distribute copies to the pupils for independent work. (Answers are indicated for the teacher's convenience.)

Each of the following sentences is related to one of the selections listed below. In the space before each sentence, write the number of the title to which the sentence is related.

1. The Dictionary of Magical Beasts
2. Werewolves
3. The Beast of Baluchistan
4. Who Would Dare Disturb the Sleep of a Mummy?
5. Fishes Dangerous to Man
6. Frankenstein Creates a Monster
7. The Greatest Monster of Them All

- (2) A person who could turn into a wolf was frightening not only because he could change from human to animal but because he could change to such a "dangerous" animal.
- (4) The scientists at the museum discovered that the mummy was not a young girl, but a man.
- (1) The folk tales of many countries tell about dreadful or fun-loving magical creatures.
- (7) There was a real Count Dracula who lived hundreds of years ago in a place that is now part of Romania.
- (6) "I collected the instruments of life around me, that I might introduce a spark of being into the lifeless thing that lay at my feet."

- (3) He had to accomodate himself to new conditions if he was to survive. But he needed so much food that he couldn't survive and couldn't change.
- (5) Experienced divers often fear barracudas more than sharks even though barracudas seldom grow to more than six feet.

Critical Thinking. Duplicate and distribute copies of the following exercise. (Answers are indicated. If any errors are made, have the pupils find the correct information in the selections.)

Read each sentence below. If it is true, write T at the end of the sentence. If it is false, write F.

1. The Slithergadee did not catch the speaker in the poem "Not Me." (F)
2. The aspidodelone is a magical beast something like a whale. Plants and bushes grow on his back and sailors believe they have discovered a new island. (T)
3. The main difference between Eastern and Western dragons is that those of the West breathe out mist instead of fire. (F)
4. The Hippocrump has a hundred teeth. (T)
5. A Werewolf's fingernails are long, curved, and have a reddish look. (T)
6. Baluchistan, where the bones of a huge beast were found, is in Canada. (F)
7. The Beast of Baluchistan was longer than a car. (F)
8. The museum officials knew that sometimes the original bodies were taken out of ancient Egyptian coffins and stray bodies were put in their place. (T)
9. Electric eels do not shock people on purpose. (T)
10. Scientists do not know why piranhas are dangerous in one place and not in another. (T)
11. Frankenstein was a human-like monster with yellow skin and a shriveled complexion. (F)
12. Dracula was a vampire, a bat, and a mummy—all in one. (F)

*Discriminating
between true
and false*

Word Meaning. To check the pupils' understanding of some of the words introduced in the unit, distribute copies of the following exercise for independent work. Go over the instructions carefully. (Answers are indicated for the teacher's convenience.) After the pupils finish the exercise, have them tell the meaning of the underlined word in each question.

Read each question below. If the question is correct, write Yes at the end of the line. If it is not correct, write No and the word that should have been used to make the question correct.

1. Can you boar a hole in a piece of wood with a drill? (No, bore)
2. Do you loch the front door with a key? (No, lock)
3. Would you use a pair of tweezers to pick up a small object? (Yes)
4. Is a funny story a humerus story? (No, humorous)
5. Would a mother dog adapt a lost puppy? (no, adopt)
6. Can a raven fly? (No, raven)
7. Is a gully a narrow valley or gorge? (Yes)
8. Do you eat your dinner from a plateau? (no, plate)
9. Is a person who is liked by many people a populated person? (no, popular)
10. Could a horror movie fill you with terrier? (No, terror)

Word-Study Skills

(Progress Check)

Structural Analysis
Root words and affixes

Word Meaning
Matching words and definitions

Spelling
Spelling test





EVERY TIME I CLIMB A TREE

STARTING POINTS
Learning Objectives in

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information	
Tree Poem, Page 105	Word association Relating to own experiences Recognizing specific passage Relating poem and picture Discussing importance of trees	Using reference books	
Have You Seen Trees? Poem, Pages 106-108	Discussing trees in community Recalling details Drawing inferences Understanding word meanings Identifying trees	Using reference books	
The Strange Bird Pages 109-113	Understanding theme or main idea of story Relating reading to life Expressing opinions Drawing inferences Recalling details Understanding moral of story Understanding causal relationships	Evaluating sources of information Using card catalogue index cards Identifying primary and secondary sources of information	
Fun With Leaves Pages 114-115	Discussing format of selection Discussing reading technique		
Leopard Bait Pages 116-124	Discussing lucky charms Recalling details Drawing inferences Understanding word meanings Discussing non-mechanical communication Arranging events in sequential order Recognizing character traits Summarizing	Reading to find specific passages Finding information about leopards and baboons Supplying subtopics for an outline	
The Cabin Poem, Page 125	Discussing early days in pupil's community Drawing inferences Expressing opinions		
How to Grow Your Own Trees Pages 126-130	Recalling details Identifying illustrations of tree seeds	Writing directions for planting seeds Skimming to find specific details Recording information on a graph Taking notes — preparing research questions; using card catalogue, index, and table of contents to find proper reference books; organizing notes in outline form; presenting oral reports	
from Owls in the Family Pages 131-137	Discussing owls as pets Reacting to what is read Speculating about what will happen next Drawing inferences Recalling details Interpreting feelings Discussing wildlife photography Discriminating between exact and implied information	Using reference books Reviewing use and form of index Constructing an index Choosing subtopics Understanding paragraph organization — main idea; topic sentence; supporting sentences	
Unit Review	Matching titles and main ideas Drawing inferences	Understanding sequence	

IN READING

"Every Time I Climb a Tree"

	Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
	<p>Discussing poet's meaning Discussing title</p> <p>Reacting to poem Noting poet's style Discussing format Noting alliteration Noting onomatopoeia Noting play on words Reading favorite phrases and passages Memorizing for enjoyment Encouraging further reading</p> <p>Noting point in story indicating character's change of attitude Comparing story characters Discussing characters' change of attitudes Enjoying poem</p> <p>Selecting most exciting passages Noting suspense Noting effective descriptions Discussing meaning of title Noting character traits</p> <p>Reacting to what was read Discussing mood of poem Relating illustration to mood Noting descriptive phrases Discussing poet's style Taping poetry readings</p> <p>Selecting humorous passages</p>	<p>Recognizing sounds of <i>ou</i> Strengthening word meaning</p> <p>Reviewing primary and secondary accents Appreciating author's choice of words</p> <p>Reviewing the schwa symbol Using context clues</p> <p>Introducing suffix <i>al</i> Reviewing syllabication and accent placement in suffixed words Understanding multiple word meanings</p> <p>Recognizing words introduced in the unit Recognizing vowel digraphs and diphthongs Selecting correct word meaning</p>	<p>Spelling words containing <i>ou</i> Special spelling words</p> <p>Reviewing spelling words with two accents Special spelling words Building a spelling group</p> <p>Vowels in unaccented syllables Special spelling words Recalling spelling groups</p> <p>Spelling words with suffix <i>al</i> Special spelling words Building and recalling spelling groups</p> <p>Spelling test</p>	
		99		

STARTING POINTS

Learning Objectives in

[illegible]

IN LANGUAGE

"Every Time I Climb A Tree"

Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
<p>Completing sentences Writing dialogue for character in comic strip Creating own comic strips</p> <p>Writing poem about falling leaves Recording change in trees in diary</p> <p>Writing descriptive poem or paragraph</p> <p>Writing about imaginary walk</p> <p>Writing haiku</p>	<p>Appreciating poem</p> <p>Listening to excerpt of a poetry version of <i>Robin Hood</i></p> <p>Reading poem</p> <p>Appreciating classic poem "Stopping by Woods on a Snowy Evening"</p> <p>Introduction to poetry form of <i>haiku</i></p>	<p>Selecting words & phrases to describe falling leaves</p> <p>Discussing effective descriptions</p>	<p>Finding leaf-shaped objects to display</p> <p>Listing trees in neighborhood in chart form</p>	

Overview of Theme in Starting Points in Reading

*"Every time I climb a tree
I see a lot of things to see."
David McCord*

There are a lot of things to see from a tree; there are a lot of things to see in a tree and in a forest; there are a lot of trees to see. And that's what this theme is about.

The chapter opens with the poem "Tree" in which poem Zilpha Snyder tells that a tree is a common object except for the occasional moments when you see the secret magic meaning. The second poem "Have You Seen Trees?" is a series of word-pictures of many kinds of trees described in an unusual format. "The Strange Bird" is the story of a professor who thought he knew everything there was to know about the forest until a young boy taught him more than he ever knew. In the selection "Fun With Leaves" instructions are given for keeping leaves beautiful by making them glossy and for making a woodland scene. The story "Leopard Bait" tells about a jungle boy who was sent to warn the people of a neighboring village about a man-killing leopard. While racing along the jungle trail, he was caught in the middle of a confrontation between the leopard and a ferocious baboon. The next selection is a poem called "The Cabin" about the discovery of an old abandoned cabin in the Banff woods. "How to Grow Your Own Trees" is a selection that describes tree seeds and gives instructions the children can follow to grow their own trees. The theme concludes with an excerpt from the book *Owls in the Family* by Farley Mowat, describing the humorous attempt by two boys and their teacher to photograph an owl and its nest.

For specific learning objectives in this theme, see the chart on pages 98-99.

Introducing the Theme in Starting Points in Reading

Ask the pupils to turn to page 104 and note the theme title. Have them suggest various ways of finishing the phrase "Every time I climb a tree."

Write the quotation at the top of this page on the chalkboard. Have the pupils discuss the things that can be seen from a tree. Tell the group that in this theme they will read about the interesting, unusual, and sometimes hidden things that can be seen from trees, in trees, and among trees.

Readability of Selections in Starting Points in Reading

In the theme "Every Time I Climb a Tree" the story "Leopard Bait" is easy to read. The article "Fun with Leaves" and the excerpts from *How to Grow Your Own Trees* and from *Owls in the Family* are average in reading difficulty. The story "The Strange Bird" is easy to read but some children may experience difficulty with the concept it presents.

Overview of Theme in Starting Points in Language

The opening activities in the theme "Every Time I Climb a Tree" in *Starting Points in Language* give the children an opportunity to practice their inferential thinking skills as they speculate about the content of a photograph and of a cartoon without dialogue. The classic story of Robin Hood is presented in a narrative poem and is a starting point for research and acting activities. The study of leaves provides a focal point for refining observation skills and for the recording of information in different forms—drawings, photographs, poems, paragraphs, diaries, charts. The theme ends with different kinds of poems including various haiku.

For specific learning objectives in this theme, see the chart on pages 100-101

Integration with Starting Points in Language

The language activities in "Every Time I Climb a Tree" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Page 181—at the outset of the theme the children are encouraged to share their experiences with trees

3. Pages 184-187—after reading the poem "Robin Hood," children discuss whether or not his actions were justified, imagine how they would have lived in Sherwood Forest, and then prepare a tape-slide show

4. Page 188—suggestions are given for collecting leaves, studying them, and using some of them to make a leafprint picture

6. Page 189—observations about trees are recorded in various forms

7. Pages 190-193—how others have described trees is seen in a variety of poems

Starting Points in Reading

2. The value of first hand knowledge about trees—or for that matter, any subject—is illustrated in the story "The Strange Bird"

5. The short selections "Fun with Leaves" and "Making a Woodland Scene" give information on preserving leaves and using pieces of tree bark and twigs

8. A boy who lives in the jungle is the hero in the story "Leopard Bait"

9. The instructions in the piece "How to Grow Your Own Trees" give children a practical exercise in following directions

10. An excerpt from the humorous *Owls in the Family* ends the theme

For Added Interest and Enjoyment

Books

* = ** = average *** = advanced

- **Allen, R. P. *Giant Golden Book of Birds*. Golden Press
- **Austin, Oliver L., Jr. *Song Birds of the World*. Golden Press
- **Bernheim, Marc and Evelyn. *The Drums Speak: The Story of Kofi, a Boy of West Africa*. Harcourt, Brace, Jovanovich
- **Blades, Ann. *Mary of Mile 18*. Tundra Books
- *Buff, Conrad and Mary. *Elf Owl*. Houghton
- **Burness, Gordon. *How to Watch Wildlife*. Van Nostrand Reinhold
- **Busch, Phyllis S. *Exploring as You Walk in the Meadow*. Lippincott
- *Cooper, Elizabeth. *A Tree Is Something Wonderful*. Golden Gate
- **Eberle, Irmengarde. *Apple Orchard*. Walck
- **Eberle, Irmengarde. *Beavers Live Here*. Doubleday
- **Eshugbayi, Ezekiel A., and Harold Courlander. *Olode the Hunter and Other Tales from Nigeria*. Harcourt, Brace, Jovanovich
- **Fenten, D. X. *Gardening . . . Naturally*. Watts
- **Fenton, C. L. *Birds and Their World*. Day
- **George, Jean Craighead. *The Moon of the Owls*. Crowell
- **Grant, Matthew G. *A Walk in the Mountains*. Reilly & Lee
- **Heady, Eleanor B. *Jambo, Sungura: Tales from East Africa*. Norton
- **Heady, Eleanor B. *When the Stones Were Soft: East African Fire-side Tales*. Funk
- **Helfman, Elizabeth S. *Maypoles and Wood Demons: The Meaning of Trees*. Seabury
- **Henry, Marguerite. *Birds at Home*. Hubbard Press
- **Holden, Raymond P. *The Ways of Nesting Birds*. Dodd Mead
- *House, Charles. *The Friendly Woods*. Four Winds Press
- **Housman, Leon A. *The Book of Songbirds*. Grosset & Dunlap
- **Hutchins, Ross E. *Lives of an Oak Tree*. Rand
- **Hutchins, Ross E. *This Is a Leaf*. Dodd Mead
- **Hutchins, Ross E. *This Is a Tree*. Dodd Mead
- **Kane, Henry Bugbee. *Four Seasons in the Woods*. Knopf
- **Kane, Henry Bugbee. *The Tale of a Wood*. Knopf
- **Lavine, Sigmund A. *Wonders of the Hawk World*. Dodd Mead
- **Lemmon, Robert. *Junior Science Book of Trees*. Garrard
- **Matthews, F. S. *Field Book of Wild Birds and Their Music*. Putnam's
- **May, Julian. *Forests That Change Color*. Creative Education Society
- **McClung, Robert M. *Otus, the Story of a Screech Owl*. Morrow
- *Mehler, Ed. *The Scrawny Little Tree: a Christmas Story*. Platt & Munk
- **Miller, Howard A., and H. E. Jaques. *How to Know the Trees*. W. C. Brown
- **Milne, Lorus and Margery. *Because of a Tree*. Atheneum
- ***Mowat, Farley. *Owls in the Family*. Little Brown
- ***Nagenda, Musa. *Dogs of Fear: a Story of Modern Africa*. Holt, Rinehart & Winston
- **Paul, Aileen. *Kids Gardening*. Doubleday
- ***Poleno, Jo. *Secrets of Redding Glen: The Natural History of a Wooded Valley*. Golden Press
- **Potts, Richard. *An Owl for His Birthday*. Lutterworth
- ***Russell, Helen Ross. *Small Worlds: a Field Trip Guide*. Little Brown
- *Russell, Helen Ross. *The True Book of Springtime Tree Seeds*. Children's Press
- *Selsam, Millicent E., and Joyce Hunt. *A First Look at Birds*. Walker
- **Shepherd, Walter. *Jungles*. John Day
- **Smaridge, Norah. *Audubon, The Man Who Painted Birds*. World Publishing
- **Stiles, Martha Bennett. *Dougal Looks for Birds*. Four Winds Press
- **Stone, A. Harris, and Dorian Brooks. *Days in the Woods*. Prentice-Hall
- ***Taverner, Percy A. *Birds of Canada*. Musson
- **Terres, John K. *Songbirds in Your Garden*. Crowell

- **Venn, Mary Eleanor. *Secret Neighbors: Wild Life in a City Lot*. Hastings House
- **Webster, David. *Track Watching*. Watts
- **Widell, Helene. *The Black Wolf of River Bend*. Farrar, Straus & Giroux
- **Wiegman, Lies, and Stronstedt. *A Legend of Paradise*. St. Martins
- **Wiest, Robert and Claire. *There's One in Every Bunch*. Children's Press

Poems

- Ames, Adrienne (Comp.). *Poetry of Earth*. Scribner's
- Itse, Elizabeth M. *Hey Bug!* American Heritage Press
- Parker, Elinor, and Diane DeGroat. *Four Seasons, Five Senses*. Scribner's

Films

- Audubon and the Birds of America*. 16 mins., color/b&w. Coronet. *Birds: How We Identify Them*. 11 mins., color. Coronet. *The Elephant*. 8 mins., color. Avis. *Giants of the Jungle*. 11 mins., b&w. TFC. *Living Things Are Everywhere*. 11 mins. EBF. *Stories from Other Lands: African Folk Tales*. Imperial Film Company, Inc., 926-1, 2.

Filmstrips

- Audubon's Birds of America*. 55 fr., color. EBF. *Birds of Canada Series*. NFB. *Birds of the City*. 42 fr., color, caps., man. *Common Birds of Canada*. 33 fr., color, caps., man. *Owls*. 27 fr., color, caps., man. *The Forest: A Stable Community*. EBF. *Junior Science Series: A Visit to the Woods*. 33 fr., color, caps., man. NFB. *Let's Explore a Woodland*. 47 fr. SVE. *Open Your Eyes series: Unit 8—Trees and Shrubs*. 64 fr., record. AVID. *Seeds and Seed travels*. 48 fr. SVE. *Telling Trees Apart*. 48 fr. SVE. *Trees*. 31 fr. SVE. *Why Do Trees Grow?* 47 fr., color, caps. NFB

Charts

- Small Birds*. 5 charts, 30 × 40. EPL
- Useful Plants*. (Three dimensional study prints) EPL

Record

- Sounds of Nature series: Songs of Spring*. Federation of Ontario Naturalists, Edwards Gardens, Don Mills, Ontario

Tree

Objectives

Comprehension

- Word association
- Relating ideas in poem to own experiences
- Recognizing specific passage
- Relating poem and picture
- Discussing importance of trees
- Identifying trees

- Creative Expression
 - Writing poems and paragraphs
 - Photographing interesting trees
 - Mounting or displaying photographs
- Developing Awareness
 - Becoming more aware of trees
- Literary Appreciation
 - Discussing poet's meaning
 - Discussing title of poem
- Locating and Organizing Information
 - Using reference books to identify trees

Starting Points

Getting Ready to Listen

Tell the group that the poem introducing the theme is titled simply "Tree." Have them play a word-association game, each pupil telling what comes to his mind when he hears the word "tree." Write the words suggested by the pupils on the chalkboard.

"Listen as I read the poem to hear the poet's ideas about a tree."

Delving Into the Poem

Listening, Reading, and Discussing

Read the poem as the children listen. Then have them tell what they think might be the secret magic meaning the poet spoke of in the second verse. (Accept any thoughtful responses the poem and the question generate.)

Have the pupils give their ideas about the reason why the poem has such a short simple title.

Ask the pupils when they have seen or passed by trees but haven't really noticed them.

Ask the group to find, and have one pupil read aloud, the passage that refers to the seasonal change of trees.

Have the children read the second verse of the poem silently. Ask whether they have ever had an experience such as the poet described—noticed a special appearance or unusual quality of a tree. If so, have them tell about it.

Tell the children to reread the entire poem silently, then look at the photograph on page 104. Have them tell whether the picture illustrates the first or second verse of the poem and give a reason for their answer.

Exploring Further Afield

Discussion. The poet refers to some of the uses of trees. Have the pupils discuss several ways in which trees are important to people, giving specific examples, or have them discuss how their lives would be different if trees suddenly disappeared.

Creative Writing. Suggest that each pupil imagine he is a tree. Every day people pass by without noticing a tree, the changes in its color, or thinking about the good it does for them. Have the children write a poem or paragraph describing the feelings of the tree.

Identifying Trees. Have each pupil make a list of the trees she or he sees on the way to school, using reference books about trees to help identify them. (Do not have the children discuss their lists at this time. They will be referred to in the next lesson.)

Taking Photographs. Suggest that the pupils take photographs of particularly interesting or beautiful trees. Have them mount the photographs in a group scrapbook or display them on the bulletin board.

Have You Seen Trees?

Objectives

Comprehension

- Discussing trees in community
- Recalling details
- Drawing inferences
- Understanding word meanings
- Identifying trees

Creative Expression

- Writing poems
- Illustrating poems
- Pantomiming trees
- Making sound effects

Literary Appreciation

- Reacting to the poem
- Noting poet's style
- Noting poet's technique
- Noting divisions of poem
- Discussing format
- Noting alliteration
- Noting onomatopoeia
- Noting play on words
- Reading favorite phrases and passages
- Choral reading
- Memorizing lines for enjoyment
- Encouraging further reading

Locating and Organizing Information

- Using reference books to identify trees

Starting Points

Getting Ready to Listen

*Discussing
trees*

Refer to the lists made in the previous lesson, naming the trees the children see on their way to school. Have the pupils talk about the various trees on their lists, while one pupil writes on the chalkboard the names of the trees mentioned by the group.

*Setting purposes
for reading*

Tell the group that the next poem is titled "Have You Seen Trees?" and that, like Zilpha Snyder who wrote "Tree," this poet also takes special notice of trees. Suggest that the children listen as you read the poem to hear the sounds and rhythm of the word-pictures and to find out whether the trees they discussed are mentioned by the poet.

Listening and Checking

*Reacting to the
poem; recalling
details*

As the children listen, read the poem rhythmically, saying the hyphenated words and longer lines quickly. After you finish reading, take time for spontaneous reaction to the poem. Then ask the children, "Have *you* seen trees?" Refer to the list on the chalkboard and have the pupils tell which of the trees on the list were mentioned in the poem.

Thinking About the Poem

*Reacting;
noting poet's
style*

*Noting poet's
technique*

*Drawing
inferences
Noting divisions
of poem*

*Drawing
inference
Understanding
word meaning
Discussing
format*

*Noting
alliteration*

*Noting
onomatopoeia*

*Noting
play on words
Reading favorite
words and
passages*

1. Ask the children what impression about trees they got from your reading of the poet's words and ideas. Elicit that the effect is that of a quick impression of a great many trees and various beautiful aspects of trees—a kind of non-visual montage.

2. Read aloud one of the hyphenated phrases such as "reaching-to-the-sky trees." Have individual pupils read other such phrases in the poem. Discuss the effect of the hyphenated phrases. (They provide a brief, compact word-picture of a view of trees.)

3. "What kind of trees are 'reaching-to-the-sky trees'? What kind are 'slow-to-grow low trees'?"

4. Have the pupils skim through the poem to find out what main divisions the trees are described under. (fall trees, winter trees, spring trees, summer trees)

5. "Do you think the poet prefers the trees of one particular season to those of the other seasons? If so, which one? Why?"

6. Refer to the fourth line of the last verse on page 106. Have the pupils find out what a "bole" of a tree is. (trunk of a tree)

7. With the children, discuss the format of the poem—length of lines, placement of lines and words, single-word lines. Elicit that the format helps make the poem interesting and suits the rapid succession of descriptive phrases or montage effect.

8. Refer to line 9 in the last verse on page 106 and have the pupils note the repetition of the initial consonants in the words "corky, cracked." Review or explain that the repetition of the same beginning sounds in words is called "alliteration." Have the pupils find other examples of alliteration in the poem and note how this technique adds interest to the poem.

9. The poet used another technique that adds interest to the poem. Refer to the line "I can hear the crunch of the crisp dry leaves!" on page 106. "Crunch" is the sound made by crisp leaves. Explain that the use of a word that imitates a sound is known as "onomatopoeia." Have the pupils find other examples of onomatopoeia in the poem. ("Snap" p. 107; "Whisper" p. 108)

Rereading for Specific Purposes

Have the pupils read aloud the lines that contain play on words. (p. 108, first verse, lines 5-12)

Have individual pupils choose their favorite descriptive passages and read them aloud. Then have the pupils take turns reading aloud their favorite rhyming words and phrases. (Some pupils may choose the same ones in both cases.)

Exploring Further Afield

*Identifying
trees*

*Choral
reading
Memorizing*

*Writing
poems*

*Illustrating
poem
Pantomiming
trees*

Research. The pupils are probably unfamiliar with some of the trees mentioned in the poem. Have them work in pairs to make a list of the trees and then find pictures of them in the encyclopedia.

Choral Reading. Suggest that the pupils prepare and read a section of the poem chorally in a rhythmic fashion.

Memorizing Poetry. Some pupils might enjoy memorizing a few lines of the poem.

Creative Writing. Some pupils may wish to write a poem about a favorite tree in the style of "Have You Seen Trees?" or any other style.

Art. Have each pupil choose a section of the poem and paint his impression of it, or have the group work together to paint a mural illustrating the poem.

Creative Movement. Have the pupils illustrate trees through movement. Use an area of the room where they can stand together. Encourage them to pantomime a scene with directions such as, "Imagine your room is a forest. Each one of you is a tree. Think about the kind of tree you are. Move your hands and arms to show the shape you have. A gentle breeze is starting to blow. How will you move your arms? The wind blows harder. How will you move your body? The wind blows still harder; it is almost a gale. The wind forces itself against the trees. Now it

Imitating
sounds

Poetry
reading

subsides a little. Gradually the wind grows lighter . . . lighter . . . " This activity may be done using background music such as a recording of "A Rustle of Spring" by Christian Sinding.

Sound Effects. Refer to the examples of onomatopoeia discussed previously. (Crunch, Snap, Whisper) Have the pupils show how they can make the sounds without using their voices. (crumpling paper, breaking a pencil, etc.) Then have the pupils discuss and imitate other sounds heard in a forest.

Further Reading. Parker, Elinor, and DeGroat, Diane, illus. *Four Seasons Five Senses*. Scribner's.

This book contains poems about the seasons and is illustrated by impressions of the same tree as it changes through the year.

The pupils would also enjoy hearing some of the following poems: "An Autumn Morning," by Adeline White, in *The Book of a Thousand Poems*, Evans Bros. Ltd.; "Trees," by Harry Behn, from *The Little Hill*, Harcourt, Brace and World, in *An Invitation to Poetry*, selected by Marjorie Lawrence, Addison-Wesley, and in *Time for Poetry*, compiled by May Hill Arbuthnot, Gage and Co.; "What Do We Plant?" by Henry Abbey, in *Time for Poetry*; "Wind Leaf," by Pedro Xisto, in *all kinds of everything*, edited by Louis Dudek, Clarke Irwin; "Christmas Tree," by Aileen Fisher, in *Piping Down the Valleys Wild*, edited by Nancy Larrick, Dell Publishing Co.

Pages 109-113

The Strange Bird

A professor thought he knew everything there was to know about the forest. Then a little boy opened his eyes.

Vocabulary

Names: *Latin, pini pomum, merulus, Sarie Marys*

Phonetic Words: *detached, vocal cords, corduroy*

Objectives

Comprehension

- Understanding theme or main idea of story
- Relating reading to life
- Expressing opinions
- Drawing inferences
- Recalling details
- Understanding moral of story
- Understanding causal relationships

Creative Expression

- Composing appropriate or fanciful answers to questions about wildlife

Literary Appreciation

- Noting point in story indicating character's change of attitude
- Comparing story characters
- Discussing character's change of attitudes
- Enjoying poem

Locating and Organizing Information

- Evaluating sources of information
- Using card catalogue index cards
- Identifying primary and secondary sources of information

Getting Ready to Read

*Setting purpose
for reading*

Have the pupils turn to page 109 and note the title of the story. Tell them that "The Strange Bird" is about a professor who had learned from books all there was to know about the forest and if anyone were to ask him he would say that he knew everything about the subject. Choose a volunteer to read aloud the paragraph in the left-hand column of the page. "Now read the story to find out what the professor's answer to the question would be."

Reading and Checking

*Discussing
story theme;
relating reading
to life*

Have the pupils read the story silently. After they finish reading, they will probably decide that the professor would say that a person can know everything about a subject, yet really know nothing at all. Have them tell about a situation when they thought they knew everything about a subject, then found out there was still a great deal to learn.

Delving Into the Story

Thinking About What Was Read

*Noting
character's change
of attitude
Expressing
opinion
Drawing
inference
Recalling
details*

1. "At what point in the story did the professor begin to realize that there were things he didn't know?" (when he found out that the new bird he had heard was really a song the boy was whistling)

2. "Do you think it's possible to be far too clever to make mistakes? Why or why not?"

3. "After the professor identified the song of the Merulus, why didn't he listen to the bird any longer? Why didn't he care whether a bird's song was beautiful or ugly?" (He was only interested in naming a bird, not in appreciating it and enjoying its song.)

4. "In at least how many languages did the professor know the names of birds?" (twenty)

5. "Why was the professor so excited when he heard the unfamiliar bird call?" (He thought he had discovered a new kind of bird and it would make him even more famous than he was.)

6. "Why wasn't the professor used to daylight?" (He usually sat over his books in the light of a reading-lamp, and visited the forest only once a year.)

7. "Why did he make his yearly visit to the forest?" (He wanted to make sure he still knew everything there was to know about the forest and could still identify everything there.)

8. "How would the rustling noise made by a bird in a tree give an idea of its size?" (the louder the noise, the larger the bird)

9. "Do you think it's really possible that the professor had never spoken to a boy before? Why? What kind of life would the professor have to live for this to be possible?"

10. "Do you think it was more clever to be able to identify all the bird songs heard in the forest and know their Latin names as the professor did, or to be able to imitate all the birds in the forest as the boy did? Why?"

11. "Why didn't the professor know the answers to any of the questions the boy asked him?" (He had never spent time in the forest getting to know the animals and plants.)

12. "When the boy and the professor were in the forest together why did they hardly know who was the forest friend and who was the professor?" (Instead of the professor teaching the boy about the forest, the boy taught the professor.)

13. "Which way is the better way to learn all about the forest—in school and from books, or in the forest? Can you learn about the forest both ways? Why?"

14. "What do you think was the most important thing the boy taught the professor?" (He taught him that to know all about the forest, one must spend a great deal of time there and learn to notice and appreciate the actual things in the forest, not merely descriptions in books.)

15. Have the pupils discuss several ways in which the boy and the professor were alike. (They were both knowledgeable about the forest; they were both arrogant and conceited about their knowledge and cleverness; they bragged about their knowledge; they thought that no one else could tell them anything more about the forest.)

*Drawing
inference
Expressing
opinion*

*Drawing
inference*

*Expressing
opinion*

*Drawing
inference*

*Comparing
characters*

16. "In what ways did the professor's attitudes change after he met the boy?" (He realized there were things that he didn't know and that all knowledge doesn't come from books; he wasn't too proud to ask the boy to teach him; he got to know the forest by spending time there and studying the animals firsthand.)

Exploring Further Afield

*Understanding
moral of story*

Discussion. 1. Refer to the follow-up questions in the right-hand column of page 113. Have the pupils read the first paragraph silently, and then discuss their ideas about the moral of the story. (The moral may be expressed somewhat as follows: You may think you know everything there is to know about a subject, but there is always more to learn about it. This can best be done by firsthand experience.)

*Books versus
experiences
Composing
answers*

2. Refer to the second paragraph in the right-hand column. Have the pupils read and discuss the questions, as suggested.

Creative Thinking. On the chalkboard, list the questions that the boy asked the professor. (page 113, top) Have the pupils write appropriate or fanciful answers and share their ideas with the group.

*Listening to
bird songs
Listening to
poetry*

Bird Songs. If possible, obtain records of bird calls and have the pupils learn to identify some of the bird songs.

Enjoying Poetry. Read the following poem to the pupils for their enjoyment.

Crows

I like to walk
And hear the black crows talk.

I like to lie
And watch crows sail the sky.

I like the crow
That wants the wind to blow:

I like the one
That thinks the wind is fun.

I like to see
Crows spilling from a tree,

And try to find
The top crow left behind.

I like to hear
Crows caw that spring is near.

I like the great
Wild clamor of crow hate

Three farms away
When owls are out by day.

I like the slow
Tired homeward-flying crow;

I like the sight
of crows for my good night.

David McCord

Comprehension, Study, and Research Skills

*Using card
catalogue
index cards*

*Identifying
primary and
secondary sources
of information*

Locating Information. Provide the pupils with an opportunity to use card catalogue subject, author, and title cards to help them locate books about birds and other wildlife of the forest. Refer to page 104-105 for a list of books for supplementary reading.

Primary and Secondary Sources. With the pupils, recall the differences between primary and secondary sources of information and elicit that they can obtain the most accurate information from primary sources. Have them suggest examples of each.

To provide practice in determining whether a source of information is primary or secondary, have the pupils complete the following exercise. (Answers are indicated.) Later, have the pupils tell why each source is primary or secondary.

Read each item below. If the source of information is a primary source, write P at the end of the line. If it is a secondary source, write S.

1. A book about bird calls written by the professor before he met the boy in the forest. (S)
2. A book about bird calls written by the boy who spent all his time in the forest listening to and imitating birds. (P)
3. A book about baseball written by a professional baseball player. (P)
4. A book about baseball written by a writer who obtained his information at the library. (S)
5. An article about squirrels written for a nature magazine by a naturalist. (P)
6. An article about field mice in the encyclopedia. (S)
7. An article on where to find good blackberries written by a resident of the area described. (P)
8. A reporter's description of a summer festival she visited. (P)
9. The professor's books about trees, flowers, mosses, and birds. (S)
10. A television program about forest animals filmed in the Rockies. (P)

*Understanding
cause and effect*

Causal Relationships. Write the following sentence beginnings on the chalkboard or distribute copies to the group. Direct the pupils to complete the statements independently. After the pupils finish the assignment, discuss the answers, having them refer to the story to correct any errors. (Possible answers are indicated.)

1. When the professor heard a strange bird his heart beat wildly because (he thought he had discovered a bird that no one had ever heard before.)
2. The daylight bothered the professor's eyes because (he usually sat crouched over his books in the light of a reading-lamp.)
3. The leaves in the tree where the professor was standing rustled because (the boy was up the tree.)
4. The professor called the boy "sir" because (he had never spoken to a boy before and didn't know how to address one.)
5. After the professor found out he had mistaken the boy's whistling of a song for a bird call, he felt embarrassed because (he realized there were things he had never heard of before.)
6. The boy was whistling because (he didn't have to go to school and he felt happy.)
7. The professor asked the boy to teach him because (he couldn't answer any of the boy's questions.)
8. The professor took off his hat and got rid of his walking-stick so (he could climb trees and run through the forest more easily.)

Word-Study Skills

(Lesson 12)

Phonetic Analysis
Recognizing sounds of *ou*

Language Development
Strengthening word meaning

Spelling
Spelling words containing *ou*
Special spelling words

Pages
114-115

Fun With Leaves

The selection gives the pupils directions for keeping leaves gathered from trees beautiful and for making a woodland scene.

Vocabulary

(no new words)

Objectives

Comprehension
Discussing format of selection
Discussing reading techniques
Relating text and illustrations

Creative Expression
Arranging leafy branches
Making a woodland scene

Reading Technique
Following directions

Starting Points

Getting Ready to Read

*Preparing
materials
beforehand*

Without revealing the activities to be done, ask the children to bring to school some of the materials required, such as discarded jars, moss, twigs, and small stones. On the morning the activities will be carried out, have the pupils gather the leafy branches and place them in containers of water. Have available in or near the classroom the other materials listed in the selection. A container with which to measure the portions of water and glycerine will also be necessary.

*Setting purpose
for reading*

Tell the pupils that the next selection gives instructions for keeping leaves beautiful and for making a woodland scene. They will probably wonder how the materials they brought to school will be used. Ask them to turn to pages 114 and 115 note the titles and illustrations. The children will see what the results of their work might look like.

Noting format

Call attention to the format of the selection. Elicit that the instructions for each activity are given separately and in each case the materials required are listed first, then the instructions are given step by step.

Delving Into the Selection

Reading and Discussing "Keeping Leaves Beautiful"

*Discussing
reading
technique*

Recall with the pupils the reading technique for following directions for making something. Ask how many times the directions should be read and what purpose each reading serves. Refer to the "Reading Directions" chart made earlier in the year. (Directions should be read at least four times. They are read for the first time to find out whether the item or activity is one that

the children would like to make or do and what work is necessary. In the second reading, the children find out what materials are needed. The third reading takes place after the materials have been gathered together, to check that everything is at hand and to note anything that should be prepared in advance. The children read the directions the fourth time step by step as they make the item or do the activity.)

First reading

Have the children read silently the selection on page 114 for the first time. When they finish reading, ask: "Would you like to keep the leaves you gathered this morning beautiful?" (They will probably be eager to do so.) "Will it be difficult to do? Are the directions easy or difficult to follow? Why?"

*Discussing
use of
illustrations*

Ask the children what additional help the illustrations provide in following and understanding the directions. (The illustrations reinforce the written directions by showing how to use the mallet to pound the branches and indicating that the branches are to be placed in the jar.)

Second reading

Direct the children to read the selection a second time. Then have them tell what materials they will need. With the group, decide where the working area will be, whether each child will prepare a branch or branches in his own jar, or whether the group will work together to prepare branches in one large container. Then assign pupils to gather and organize the materials.

Third reading

Tell the children to read the selection for the third time to make sure they didn't forget anything and to be sure the materials are ready for use. Ask the children whether they need to prepare anything in advance. (If they haven't already done so, have them remove any dead leaves from the branches.)

Preparing the Branches

Fourth reading

Have the pupils proceed with the activity by following the directions step by step. Be ready to give help if needed. After the children finish preparing the branches, have them decide on a suitable place to display them.

Reading and Discussing "Making a Woodland Scene"

With the children decide whether the group will work together to make one large woodland scene, they will work in pairs, or each child will make his own scene.

Have the pupils read the directions and do the activity, following the reading technique and procedure given for "Keeping Leaves Beautiful."

Tidying up

After the children finish making their woodland scene, have them put away their materials and clean up the working areas.

Pages
116-124

Leopard Bait

Nampoo, a runner boy for the chief of his village, was given the task of warning the people of a neighboring village that a killer-leopard was in the area. He had to run quickly along the jungle trail where the leopard lurked. Nampoo was frightened and wasn't sure whether the charm that had kept him safe from crocodiles would work against a leopard, but he knew he must deliver his message before dark, the time when leopards kill.

Vocabulary

Names: *Nampoo, Pigbo, Igwa*

Phonetic Words: *knobby, lust, *ambush, quarrelsome, grooming, mane, tangle, pads, scramble, *swerved, slashed whimpering, gaping, mangled, *carcass, bristles*

More Difficult Word: *orchids*

*Starred words are in the glossary of the reader.

Objectives

Comprehension

- Discussing lucky charms
- Recalling details
- Drawing inferences
- Understanding word meaning
- Discussing non-mechanical communication
- Arranging events in sequential order
- Recognizing character traits
- Summarizing

Creative Expression

- Acting out a scene
- Writing story endings

Literary Appreciation

- Selecting most exciting passages
- Noting suspense
- Noting effective descriptions
- Discussing meaning of title
- Noting character traits

Locating and Organizing Information

- Reading to find specific passages
- Finding information about leopards and baboons
- Supplying subtopics for an outline

Starting Points

Getting Ready to Read

*Discussing
lucky charms*

Have the pupils turn to page 116 and note the title of the story. Ask a volunteer to read aloud the paragraph in the left-hand column. Then have the pupils discuss lucky charms they or people they know carry.

*Purposes
for reading*

Suggest that the pupils read the story to find out about Nampoo's adventure in the jungle and what new charm he acquired.

Reading and Checking

*Recalling and
inferring details*

Have the pupils read the story silently. After they finish reading, take time for sharing of comments about the story. Refer to the purpose set for reading and have the children tell what new charm Nampoo acquired.

"What do you think he planned to do with the bristles he collected? How do you think Nampoo might carry or wear his new charm? What powers did Nampoo probably believe his new charm would have?" (The new charm would be believed to have powers against leopards, keeping the wearer safe from any of the man-killing animals.) "Why would this leopard charm be a particularly valuable and effective one?" (The bristles were plucked from the muzzle of a man-killing leopard. Some of the bravery and strength of the leopard would be in its bristles and would become transferred to the new owner of the bristles.)

Thinking About What Was Read

*Recalling
details
Drawing
inference*

1. "Why did Nampoo believe that his beetle was a sure charm against crocodiles?" (He had safely crossed a river infested with hungry crocodiles.)

2. "Why do you think he wasn't sure that his charm would protect him against a leopard?" (He hadn't yet experienced a situation in which he was threatened by a leopard and he didn't have time to ask the witch man whether the charm had powers against a leopard.)

*Recalling
details*

3. "Why didn't Nampoo have time to find out whether or not his charm had powers against a man-killing leopard?" (He had to reach the other village before dark so that men could be stationed to protect the huts.) "Why was it so important to station men about the huts before dark?" (The people believed that a leopard kills only at night.)

*Drawing
inference*

4. "Why do you think Nampoo spoke out boldly, saying that a leopard kills only in the night?" (Elicit an answer somewhat as follows: He was trying to give himself courage and convince himself that what he said was true. By speaking out, what he said seemed all the more unquestionable.)

5. "Why do you think there was no answer from the monkeys?" (Perhaps they sensed danger nearby.)

6. "Why didn't Nampoo run as quickly as he wanted to?" (He couldn't run more quickly and still run silently without cracking twigs and brushing aside leaves.)

*Recalling
details*

7. "What kind of ambush did Nampoo avoid during his first mile of running?" (A python lying on a limb was waiting to leap on a victim moving below.) "How did he avoid the ambush?" (He left the trail and circled the snake.)

8. "Why was Nampoo's first panic over after he returned to the trail?" (He had seen no sign of the leopard; he had avoided one danger, the python; he had become accustomed to the jungle trail; etc.)

*Drawing
inference*

9. "Why would the leopard lurk close to the trail?" (That was where he would find lone travelers.)

10. "Why so you think Nampoo was glad to hear the grunting of the baboons when he usually dreaded passing them?" (They were enemies of the leopard. Since they were grunting as usual, he felt the leopard wasn't nearby. If the leopard should happen to appear, the baboons would be a help to Nampoo by fighting the leopard. etc.)

Rereading for Specific Purposes

Have the pupils reread the story silently from page 121 to the end.

*Finding specific
passages*

1. Ask individual pupils to read aloud the passages that describe the following:

- the first indication Nampoo had that something was about to happen. ("Suddenly the old male sat up and gave a bark." page 121, top)

- Nampoo's sudden start of panic. ("His slow movements changed into a wild leap as he heard a low growl . . ." page 121, bottom)

- Nampoo's action in terror without thinking. ("No man could run away from a leopard, but Nampoo had stopped thinking. He ran . . ." page 122, top)

- Nampoo's jungle training coming back to his mind. ("Even in his terror, he remembered not to rush at the baboons." page 122, top)

- proof that the leopard killed by the baboon was the man-killing leopard. ("This was the evil one, the leopard with one toe missing on a front foot." page 124, para. 4)

2. Have the pupils take turns reading aloud the most exciting passages describing the confrontation between the leopard and the baboon.

3. Ask the children to find and read passages in this latter part of the story in which the author created suspense.

4. Have the children read to the group phrases that describe the male baboon, the leopard, or the jungle in an interesting and effective way.

5. With the group discuss the following question: "What was the leopard bait in the story?" (Elicit that Nampoo was the leopard bait, and have the pupils explain why.)

6. "Did Nampoo's charm work against the leopard? Why or why not?"

*Exciting
passages
Examples
of suspense
Effective
descriptions
Meaning
of title*

Discussing charm

*Discussing
communication*

Discussion. Refer to the first follow-up activity in the left-hand column of page 124. Initiate a discussion of the question about communication. Some pupils may volunteer to research the question and report to the group.

*Finding
information
about
leopards and
baboons
Acting*

Research. 1. Have the pupils find out in what areas of the world leopards live and write a paragraph giving the information.

2. Suggest that the pupils find information about the characteristics of the leopard and the baboon. Then have them discuss some reason why the baboon was able to win the fight against the leopard.

Creative Drama. Refer to the second follow-up activity on page 124. Have the pupils act out the suggested scene.

*Writing story
endings*

Creative Writing. Suggest that the pupils add an ending to the story, describing the scene they acted out.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Arranging events
in sequential
order*

Sequential Order. This exercise will help the pupils understand the order of events in the battle between the leopard and the baboon. Write the following sentences on the chalkboard in a haphazard order and have the pupils write them in their notebooks in the correct order. (The sentences are listed in the correct order.) After the pupils finish working, have them read the sentences aloud in the correct sequence.

1. The baboons were waving their arms and pulling their thick lips back from long yellow fangs.
2. The baboon leader was looking straight at the spot where Nampoo stood.
3. Nampoo's eyes moved first to the plants beside the trail then to the ferns and orchids covering a fallen log.
4. He saw the marking, the pattern of spots and curves found on the face of a leopard.
5. He heard the solid thud of huge pads landing on the ground behind him.
6. The male baboon was roaring with a voice equal to that of a lion.
7. Caught between two such deadly enemies, Nampoo was helpless.
8. The air was filled with snarling.
9. The females hurried toward the jungle, whimpering loudly.
10. Edging around the carcass, Nampoo peered at the forepaws.

*Recognizing
character traits*

Critical Thinking. Duplicate and distribute copies of the following exercise. Go over the directions carefully with the children. (Answers are indicated for convenience.)

The following passages describe or refer to certain characteristics that Nampoo revealed in the story. The characteristics are listed separately in the column on the right. Read each passage carefully. Which of Nampoo's characteristics does it describe? Choose the correct characteristic from the column on the right and write it at the end of the passage.

1. Only once in the first mile of running did Nampoo leave the trail. That was when over it he spotted a twenty-foot python lying along a low limb. (alertness)
2. He was not so sure his beetle was a charm against a leopard. (worry)
3. It would not be safe to burst into the midst of a gathering of hairy ones. (caution)
4. Nampoo watched and tried to make up his mind whether to run boldly past the baboons or to circle around them. (undecided)
5. Slowly Nampoo's eyes moved, first to the plants beside the trail, then to the ferns and orchids covering a fallen log. (observation)
6. He backed slowly toward the open. He would have shouted if he had been able to open his mouth. (fear)

7. Caught between two such deadly enemies, he was helpless. (hopelessness)
8. Suddenly he laughed. This was the evil one. (relief and triumph)
9. No one in any village would have such a charm as he would possess. (pride)

observation

hopelessness

pride

alertness

caution

worry

fear

undecided

relief and triumph

*Making
one-sentence
summaries*

Summarizing. Direct the children to skim through each page of the story. After they read each page, have them summarize the contents in one sentence. Write the sentences they propose on the chalkboard. Stress the importance of stating each main idea briefly, helping them express the ideas concisely. Suggested summary sentences are indicated below.

Page 116. Nampoo was given a message to deliver to another village, warning the people to beware of a man-killing leopard.

Page 117. Nampoo raced along the trail silently.

Page 118. Nampoo paused before a gathering of baboons, trying to make up his mind whether to run boldly past the baboons or to circle around them.

Page 121. Nampoo saw a leopard crouching behind a log.

Page 122. The baboon rushed forward to attack the leopard.

Page 124. The baboon killed the leopard and Nampoo collected its bristles for a charm.

*Supplying
subtopics for
an outline*

Outlining. Place the following main topics on the board. Point out that they are the main divisions of the story and the two most important events. Through discussion, elicit the details of the story that can be placed under the main topics. Recall that these supporting details are called subtopics. The completed outline should be somewhat as indicated.

Leopard Bait

- I. Nampoo Runs Along the Jungle Trail.
 - A. Nampoo wonders whether his beetle charm will work against a leopard.
 - B. He is being sent to warn the people of another village about a man-killing leopard.
 - C. He races silently along the jungle trail.
 - D. He avoids a python lying along a low limb.
 - E. He is alert for any movement and the coming darkness.
 - F. He pauses outside a gathering of baboons.
- II. The Baboon and the Leopard Fight.
 - A. The baboons become alert and start chattering.
 - B. Nampoo sees the markings of a leopard behind a log.
 - C. The leopard lands on the ground behind Nampoo.
 - D. The male baboon attacks and kills the leopard.
 - E. Nampoo examines the carcass and finds it is the man-killer.
 - F. Nampoo collects the leopard bristles for a charm.

Word-Study Skills

(Lesson 13)

Syllabication and Accent

Reviewing primary and secondary accents

Language Development

Appreciating author's choice of words

Spelling

Reviewing spelling words with two accents

Special spelling words

Building a spelling group

Page 125

The Cabin

Objectives

Comprehension

Discussing early days in the pupils' community

Drawing inferences

Expressing opinions

Literary Appreciation

Reacting to what was read

Discussing mood of poem

Relating illustration to mood

Noting descriptive phrases

Discussing poet's style

Discussing poet's technique

Taping poetry readings

Starting Points

Getting Ready to Listen

Promote a discussion of the following questions: "What do you think our community was like in the early days before cities, towns, big buildings, highways, motor vehicles? How did people travel from place to place? If you had lived during the time of the first settlers, do you think it would have been quiet or noisy around your home? Why? What kinds of things do you think you would have done to spend your days?"

Tell the pupils that the next selection is a poem titled "The Cabin," and the cabin was built in the early days of Alberta when people lived the kind of life they have just been discussing. Suggest that the children listen as you read the poem to hear about the cabin in the woods that remains from the days of the early settlers.

Listening to the Poem

Read the poem as the children listen. Then allow time for sharing of comments about the poem. Ask the pupils why they think the people who found the deer skull took two of its teeth. Read the poem a second time as the children follow in their texts.

Thinking About What Was Read

Suggestions for discussion:

1. "What did the poet mean when he said that the trees around the cabin were much taller than they would have been *then*?"
2. "Now there is a highway five hundred yards from the cabin. What might have been five hundred yards from the cabin at the time it was built?" (Some children will probably say there was a trail through the woods. Accept this and other answers that the pupils can support.)
3. Have the children discuss the mood of the poem. (quiet, dark, reflective, a bit gloomy, a feeling of a link with the past, perhaps somewhat mysterious)
4. "How does the illustration add to the quiet, somewhat mysterious mood of the poem?" (by use of subdued neutral colors; by showing old trees and dense, overgrown woods surrounding the cabin)
5. Ask the pupils what phrases add to the dark, deep, quiet feeling of the poem and to the sense of a link with the past. (old mossy cabin; It was dark there; We found a deer skull; etc.)
6. Have the pupils note the lack of punctuation at the end of verses one and four. Elicit that this technique links the thoughts of verses one and two and verses four and five. Ask the children what two unusual techniques the poet used in verse five. (He ended a sentence and began a new one in the middle of a line; he used the ampersand instead of spelling out the word "and.")
7. Ask the pupils to read the poem silently and think about the way the poet might have felt about finding the old cabin in the woods. Then have them discuss their ideas.
8. "Would you have enjoyed living many years ago in a cabin such as the one described in the poem? Why or why not?"

Exploring Further Afield

Poetry Reading. Have individual pupils practice reading the poem aloud until they feel their readings capture the mood of the poem. Then have them tape their poetry readings. The tape can be part of the classroom library to be listened to by the pupils, other groups, or classes. The readings can be taped with suitable background music.

Pages
126-130

How to Grow Your Own Trees

Using the directions in this selection, the children can plant and grow their own trees in an aquarium tank or in flower pots.

Vocabulary

Name: **ailanthus*

Phonetic Words: *sprinkler, bulk, whichever, sprout, seedlings, poplar, pulpy*

*Starred word is in the glossary of the reader.

Objectives

Comprehension

Recalling details

Identifying illustrations of tree seeds

Locating and Organizing Information

Writing directions for planting seeds

Skimming and rereading to find specific details

Recording information on a graph

Taking notes

Preparing research questions

Using card catalogue, index, and table of contents to find proper reference books

Organizing notes in outline form

Presenting oral reports

Reading Technique

Following directions to plant seeds

Starting Points

*Identifying
tree seeds*

*Setting purposes
for reading*

Getting Ready to Read

Arrange an assortment of tree seeds for the pupils to examine, including some fruits cut in half to show their seeds inside. Have the pupils identify the displayed seeds.

Tell the children that the next selection gives instructions that they can follow to plant and begin growing trees. Suggest that they read the selection to find out whether they would like to grow some trees and what work and preparations are necessary for this activity.

Delving Into the Selection

Page 126
*Recalling
details*

Reading and Discussing

Have the pupils read the first page of the selection. Then promote a discussion of what they read with questions such as the following:

1. "How can you get tree seeds?" (You must go out and find them.)
2. "In what part of a tree are the seeds found?" (in the fruits of trees)
3. "What is the scientific term for a fruit?" (a container of seeds)
4. "Around what time of the year can you find the winged fruits of the maple tree?" (from the first of June on)
5. "What does the fruit of the ash tree look like?" (a little canoe paddle) "In what form do the fruits hang on the tree?" (in clusters)
6. "How do you get the pine seeds out of the pine cones?" (Shake the cones well and the seeds will fall out.)
7. "Where is the seed of the horse chestnut tree?" (inside the shiny brown shell)
8. Have the pupils identify as many as they can of the fruits and seeds illustrated on pages 127 and 130. Then ask them whether they would like to grow some trees of their own.

*Identifying
tree seeds*

**Pages
128-130**

*Recalling
details*

Direct the children to read the remainder of the selection silently to find out what they need to do to grow their own trees.

1. "What two kinds of containers are suitable in which to plant tree seeds?" (flower pots and aquarium tanks)
2. "What do you put in the container first?" (a layer of pebbles)
3. "If you use flower pots, how much of the pots do you fill with soil?" (You fill the pots to within a half inch of the top.)
4. "What two things do you do after planting the seeds?" (You press the soil down and place the pots or tank on a window sill or on a table near the window.)
5. "Why do you water the soil in an aquarium tank through a flower pot?" (The water soaks through the pot and keeps the soil in the tank evenly moist.)

7. "How can you keep the soil in the container from drying out?" (by keeping a pane of glass or newspaper over the top of the container) "When do you remove the glass or newspaper?" (when the seeds sprout)
8. "How can you make sure you won't forget what seeds you planted?" (Put a sign at the end of each row of seeds in a tank, or put a label on the flower pots.)
9. "In nature, about how many tree seeds become young trees?" (one seed out of thousands)
10. "When should you plant poplar, elm, and maple seeds?" (soon after they fall from the trees) "Where can you keep them until you are ready to plant?" (in the refrigerator)
11. "Which seeds should be soaked overnight?" (grapefruit, orange, and lemon)

Exploring Further Afield

*Writing
directions for
planting seeds;
skimming and
rereading*

Writing Directions. Have the children choose one of the tree seeds mentioned in the article. Refer to the directions in the selection "Keeping Leaves Beautiful" on page 114 of the reader. Review the purpose of the two segments of the directions. Direct the group to write instructions for planting the tree seeds of their choice, using the directions in "Keeping Leaves Beautiful" as a guide. As far as possible, have the pupils work independently, although some will probably need guidance in writing the directions briefly. Before they finish writing, remind them to reread the article to make sure that all necessary instructions have been included. An example of instructions for planting tree seeds is shown below.

Planting and Growing Date Seeds

What You Need

- date seeds
- container for soaking seeds
- flower pots or aquarium tank
- pebbles
- sandy soil, or potting or garden soil and sand
- utensil for mixing soil
- water sprinkler
- pane of glass or newspaper
- paper and sticks for labels and signs

What You Do

- Collect some date seeds and soak them in water for two days.
- Put a layer of pebbles in the bottom of a flower pot or aquarium tank.
- Add sandy soil, or mix potting or garden soil half and half with sand.
- Fill flower pots to within a half inch of the top. In the aquarium tank, add three inches of soil to the pebble layer. Press the soil down firmly.
- Plant the seeds so they are lightly covered and press the soil down again.
- Place the pots or tank on a window sill or on a table near the window.
- Water lightly with a sprinkler or bulk spray. Then water only when the soil feels dry. Keep moist but never really wet.
- Dig a hole in the center of the tank and put a small empty flower pot in the hole. Water through the flower pot.
- Place a pane of glass or newspaper over top of container. Remove when seeds sprout.
- Label tree seeds with small signs.

*Following
directions
to plant seeds*

*Noting information
on a graph*

*Looking
inside seeds*

Planting Seeds. Have the pupils read the directions they prepared to plant tree seeds, following the reading technique and procedure given in "Keeping Leaves Beautiful" on page 113 of the guidebook. If possible, have the group work together to plant some rows of seeds in an aquarium tank and have each child plant some seeds in his own flower pot as well.

Making a Graph. Have the pupils record on a graph the length of time passed until the various tree seeds sprout.

Observing Seeds. As suggested at the end of the article, have the pupils look into one or two seeds to see what happened after the seeds started growing.

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Remembering
information
by taking notes*

Taking Notes. List the following trees on the chalkboard and have each child select one tree to research, or distribute 3 × 5" cards to the pupils with one of the trees written on each: oak, maple, elm, pine, horse chestnut, apple, cherry, peach, orange, poplar, ash.

Tell the pupils that in the article "How to Grow Your Own Trees," by Millicent Selsam, each one of these trees was mentioned by the author. Explain that they will be finding information about the trees assigned to them. Remind them that the best way to remember the information they find is to take notes. Before they begin to locate reference books, have them make a list of questions they would like answered about the assigned trees. Guide the group in developing questions such as :

- What species of this tree are there in Canada?
- What does the tree look like? What do the leaves look like?
- What uses does the tree have?
- What kind of fruit does it have? In what ways is the fruit used?
- What insect enemies does the tree have?
- What interesting or unusual facts are there about the tree?

Allow the pupils a sufficient amount of time to develop their individual lists. Remind them to use the card catalogue, index, and table of contents as they search through various reference sources.

Write on the chalkboard and discuss with the children, the following procedures as a guide for taking notes.

- Choose the proper reference book.
- Read the entire article to understand the main ideas.
- Take brief notes on the main ideas.
- Organize your notes in outline form.
- Write notes in your own words.
- Find the answers to the questions you prepared.

*Presenting
oral reports*

Have the pupils select the most important and interesting material from the notes they develop and present a brief oral report to the group. Point out that this type of report should not be memorized.

Word-Study Skills

(Lesson 14)

Dictionary Usage
Reviewing the schwa symbol

Word Meaning
Using context clues

Spelling
Vowels in unaccented syllables
Special spelling words
Recalling spelling groups

Pages
131-137

from Owls in the Family

The chapter concludes with the story of two boys and their teacher who try to take pictures of an owl and its nest.

Vocabulary

Names: *Bruce, Mr. Miller, Owl Bluff, Brucie*

Enrichment Words: *Indian file, Adam's apple*

Phonetic Words: *bluff, underfoot, floppy, giggle, swooshing, swooped, stub, hatchet, accidentally*

More Difficult Words: **haversack, *scrounging, *slough, liar*

*Starred words are in the glossary of the reader.

Objectives

Comprehension

- Discussing owls as pets
- Reacting to what is read
- Speculating about what will happen next
- Drawing inferences
- Recalling details
- Interpreting feelings
- Interpreting details
- Discussing wildlife photography
- Discriminating between exact and implied information

Creative Expression

- Making paper owls
- Drawing owls
- Illustrating scene from story

Literary Appreciation

- Selecting humorous passages

Locating and Organizing Information

- Using reference books to find information about owls
- Reviewing use and form of index
- Constructing index
- Choosing subtopics
- Understanding paragraph organization
 - main idea
 - topic sentence
 - supporting sentences

Starting Points

*Discussing
owls as pets*

*Setting purposes
for reading*

*Reacting;
speculating*

Getting Ready to Read

Tell the pupils to turn to page 131 and note the title of the story. Ask a volunteer to read aloud the paragraph in the left-hand column. Have the pupils talk about whether it is a good idea to keep baby owls as pets. When the discussion abates, have the children read the introductory paragraph at the top of the page.

Suggest that the pupils read the story to find out whether the boys were successful in obtaining the baby owls and whether Mr. Miller got the pictures he wanted.

Reading and Checking

Have the pupils read the story silently. After they finish reading take time for sharing of comments about the story.

"What do you think happened next? Do you think the boys finally got the owls for pets?"

Delving Into the Story

Thinking About the Story

Discuss the story with the following questions. In a few cases, more than one answer is possible. Accept any that the children can defend.

1. "How did Mr. Miller show that he was excited about taking pictures of the owl's nest?" (He brought a haversack full of cameras and films; he walked so quickly that the boys had to run to keep up with him; he urged the boys to walk quietly so they wouldn't scare the owl away.)

2. "Why was it difficult to walk quietly in a poplar bluff?" (The dead sticks underfoot cracked and popped like firecrackers.)

3. "What things about Mr. Miller gave him a humorous appearance?" (his knobby knees, his floppy hat which obstructed his vision, his bald head, his short pants, etc.)

4. "What saved Mr. Miller from falling all the way to the ground when the branch broke under his foot?" (His belt caught on a stub of the tree.)

5. "How was the owl able to catch Mr. Miller's hat?" (The owl dived toward him just as he gave a jump upward to get free of the stub.) "Why didn't he duck his head?" (His floppy hat kept him from seeing the owl.)

6. "How do you think Mr. Miller felt after he got down out of the tree?" (jittery, relieved, thirsty, tired, etc.)

7. "Why do you think Mr. Miller looked hard at Bruce when he said, 'It was an owl's nest, wasn't it, sir?'" (He was probably trying to determine whether Bruce was asking a foolish question or making fun of him.)

8. "What was the 'blind' that Mr. Miller built?" (a little tent fixed on a platform in the tree) "What was the purpose of the blind?" (He could hide in the blind and take pictures without being seen by the owl.) "What other reason might Mr. Miller have had for building the blind?" (He might have been a little afraid of being attacked by the owl and the blind would protect him.)

9. "Why did the boys think that Mr. Miller's plan wouldn't work?" (The owl wouldn't be able to see Mr. Miller but she would see the blind.)

10. "Why do you think Mr. Miller dropped his camera?" (The owl startled or frightened him.) "He said he hurried down the tree to see whether his camera was all right. What other reason might he have had for hurrying down the tree?" (He was afraid of the owl.) "What could have given the boys the idea that Mr. Miller had been frightened by the owl?" (His face was white and his hands were shaking.)

Exploring Further Afield

*Interpreting
details*

Discussion. 1. Refer to the first follow-up activity in the right-hand column of page 137. Have the pupils discuss what made them think at first that Mr. Miller was a good wildlife photographer. Elicit that it later became clear that he was not experienced in photography of this

kind. The clues that made it appear he was a good wildlife photographer include the following: he had a haversack full of cameras and films; he was anxious to get to the owl's nest; he told the boys to walk quietly not to scare the owl away; he knew about using blinds.)

2. Have the pupils discuss the things that showed that Mr. Miller was *not* a good wildlife photographer. (He wasn't sure that the nest was an owl's nest; he didn't know that you can't walk quietly in poplar bluff; he didn't make sure that his hat wouldn't obstruct his view; he took too long to prepare his camera; he thought he could get the pictures he wanted from the blind; etc.)

3. Have the pupils read the second follow-up activity, then guide them in a discussion of suggestions for wildlife photographers. Some children may volunteer to do some research on the subject. After the discussion, have them write a list of their suggestions.

Research. Some pupils may wish to find information about the great horned owl and other kinds of owls and report to the group.

Literary Appreciation. Have the pupils read to the group the parts of the story they thought were funniest, as suggested in the third follow-up activity.

Art. Have the pupils choose one or more of the following activities:

- making a papier-mâché or paper sculpture owl
- designing a new species of owl
- illustrating a scene from the story not shown in the text

Skills for Reading and Research

Comprehension, Study, and Research Skills

Using an Index. Elicit from the children that if they plan to locate information about birds they will probably start by looking in the index of a science book or encyclopedia. Review the purpose of an index by asking questions such as the following:

How does an index help you find the information you are seeking?

In what part of the book is the index usually located?

In what kind of order are the topics arranged?

What are the subtopics listed in many indexes?

What does a *See* reference mean?

What does a *See also* reference mean?

Have the pupils construct a simple index using the main topic *Birds*. First ask for suggestions for subtopics to list under the main topic. Elicit subtopics such as *kinds of birds*, *importance of birds*, *parts of a bird*, *how birds fly*. With the pupils working in pairs, have them list several items they feel should be included as subtopics. After the lists have been completed, have one of each pair read the subtopics to the group. Guide the children in choosing the most suitable subtopics from each list.

Have each pair place the subtopics in an appropriate order under the main topic, supplying imaginary page numbers. Point out that some indexes list subtopics in alphabetical order, others list the most important subtopics first or according to other kinds of sequences. A completed sample index should be somewhat as shown below. Give the pupils an opportunity to examine indexes in several reference books, noting the listing of subtopics and page numbers.

Birds

- kinds of birds 83, 84
- importance of birds 85
- parts of a bird 86, 87
- how birds fly 88

what birds eat 89
bird calls 90
bird homes 90
bird migration 91-92
protection of birds 93

*Discriminating
between
exact and implied
information*

Critical Reading. Tell the group that sometimes the exact answers to a question about a story can be found in the story details. Other answers are not stated exactly but can be understood or implied from the information given in the story. Discuss the meanings of the words *exact* and *implied*. Point out that the exact answer to the question "Where did the two boys meet Mr. Miller?" can be found in the story. The answer to the question "Was Mr. Miller sure that the nest was an owl's nest?" is not stated exactly but is implied by the information given in the story. Duplicate and distribute copies of the following exercise. Be sure the pupils understand the directions. (Answers are indicated.) After the pupils complete the exercise, discuss the answers with them. Help them understand why the answers to the questions are stated exactly or implied in the story.

Read each question below and write the answer at the end of the question. If the exact answer is given in the story, write the word "exact" after the answer. If the answer is not given in the story but is implied, write "implied."

1. What did Mr. Miller carry in his haversack? (cameras and films, exact)
2. Did Mr. Miller know that you can't walk quietly in a poplar bluff? (No, implied)
3. Why did the owl dive at Mr. Miller? (She was protecting her nest and babies, implied)
4. Why did Mr. Miller put down his haversack and camera before climbing up the tree? (He put them down so they wouldn't be in his way while climbing the tree, implied)
5. Did the author think that the owl wanted Mr. Miller's hat? (No, exact)
6. Why was Mr. Miller's Adam's apple going in and out like an accordion while he was drinking his cold tea. (He was drinking quickly, implied)
7. How far did Mr. Miller slide down the tree before his belt caught on a stub? (five feet, exact)
8. Did Bruce think that Mr. Miller's idea of taking pictures from the blind was a good one? (No, implied)
9. Why do you think Mr. Miller dropped his camera? (The owl frightened him, implied)
10. How do you know that Mr. Miller didn't want to talk about his experience at first? (He didn't tell the boys what happened until they were on their way home, implied)

*Understanding
paragraph
organization
main idea;
topic sentence;
supporting
sentences*

Main Idea. Recall with the pupils that a paragraph usually contains one main idea. This makes it easy for the reader to understand what the writer is expressing. Direct the pupils to turn to page 131 and read the fourth paragraph. ("Well, that sounded all right . . .") "As you read, decide what is the most important idea of the paragraph." After the pupils finish reading, elicit that the most important idea is that you can't walk quietly in a poplar bluff. "Is there a sentence in the paragraph that states the main idea? Which sentence is it?" (the first sentence) Explain that the sentence "Well, that sounded all right, only you can't walk quietly in a poplar bluff because of all the dead sticks underfoot." is called the topic sentence because it states the main idea. The topic sentence is usually the first sentence of a paragraph. The other sentences support the main idea and are called the supporting sentences. "What are the details that support the main idea of the paragraph?" (The sticks crack and pop like firecrackers; they sounded like cannon shots under Mr. Miller's feet; when the boys got to the nest tree there was no sign of the owl.) Elicit that these details help readers understand the main idea. Have the pupils find the topic sentence in other paragraphs in the story.

To summarize the discussion on paragraph organization, write the following information on the chalkboard.

1. The main idea of a paragraph is usually stated in the topic sentence.
2. The topic sentence is often the first sentence, but it may occur anywhere in the paragraph.
3. The main idea is supported by other sentences in the paragraph, called supporting sentences.

Explaining
exceptions

Using
ideal form

The pupils may point out that many paragraphs in the reader selections do not have topic sentences and supporting sentences. Explain that the ideal paragraph has a topic sentence, usually at the beginning but sometimes in the middle or at the end. When they were first beginning to write, most of the authors probably used this type of paragraph structure. As they became more proficient in writing, they learned how to depart from this form, how to imply the main idea of the paragraph without actually stating it, and still make their story or article clear.

Impress upon the pupils that they should still try to keep to the ideal paragraph form in their own writing for some time yet, because it takes many years of writing before one can depart from it successfully.

Word-Study Skills

(Lesson 15)

Structural Analysis

Introducing suffix *al*

Reviewing syllabication and accent placement in suffixed words

Language Development

Understanding multiple word meanings

Spelling

Spelling words with suffix *al*

Special spelling words

Building and recalling spelling groups

Unit Review

Recognizing
words introduced
in the unit

Vocabulary Recognition. To test the pupils' ability to recognize some of the new words introduced in the unit, duplicate and distribute copies of the word list below, pronounce the starred words in each box, and direct the pupils to find it on their test sheets and draw a circle around it.

1. details * detached descendants	2. voltage * vocal voice	3. core cords * corduroy	4. * pulpy poplar pulling
5. handiwork * haversack haven't	6. scramble scorpion * scrounging	7. * slough slouch slaughter	8. Adam's * ambush amphibians
9. * lust lunch loch	10. quarrels * quarrelsome quivering	11. * liar lust liver	12. noble knob * knobby
13. orange orchard * orchids	14. groomer * grooming grumbling	15. sprinkling * sprinkler sprinkle	16. tandem tangy * tangle

17. sprocket * sprout spout	18. populated * poplar popular	19. seedless seeding * seedlings	20. swooping swooped * swooshing
21. bluff * bulk buckle	22. mane * mangled manhole	23. brisk blizzard * bristles	24. which whoever * whichever
25. accident accommodate * accidentally	26. haversack * hatchet hitch	27. swooshed swept * swerved	28. whisper whichever * whimpering
29. careless caribou * carcass	30. undergo underfed * underfoot	31. scrounging sample * scramble	32. gecko grooming * gaping

Understanding sequence

Sequential Order. Duplicate and distribute copies of the following exercise. (Answers are indicated.) Have the pupils correct errors by referring to the selections.

Read the following sentences carefully, then number them in the order in which they happened in the selection.

The Strange Bird

- (4) The professor forgot quite a lot of things he had written about in his learned books.
- (1) The professor heard an unfamiliar sound coming from the top of a tree.
- (3) The professor realized there were things of which he had never even heard.
- (2) Something big and dark slid down the tree.

Keeping Leaves Beautiful

- (3) Make a solution of two parts water and one part glycerine.
- (4) Put the branches in the glycerine solution and leave them until the leaves have absorbed the glycerine.
- (2) Pound the lower two inches of each branch gently.
- (1) Gather branches early in the morning and remove any dead leaves.

Leopard Bait

- (1) As Nampoo raced along, he kept thinking that in the deep jungle there was no day, only blue-green twilight.
- (3) The big ape was leaping to meet the leopard, screaming with rage.
- (4) Nampoo moved cautiously, for he did not trust even a dead leopard.
- (2) Nampoo recognized an ancient wild fig tree and knew he was nearing the home of the hairy ones.

How to Grow Your Own Trees

- (2) You can plant your tree seeds in flower pots, or in an aquarium tank.
- (1) The tiniest plant and the biggest tree both grow from a seed.
- (4) If one out of ten grows, you will be successful.
- (3) Do not expect every tree seed you plant to grow into a tree.

Owls in the Family

- (3) It took a couple of hours to build the blind.
(2) While Mr. Miller was trying to get loose from the stub, the owl came back for another try.
(1) Mr. Miller was in such a hurry to get to the owl's nest that the boys had to run most of the way, just to keep up with him.
(4) Mr. Miller's face was awfully white and his hands were shaking.

Understanding Main Idea. Duplicate and distribute copies of the following exercise. (Answers were indicated.)

*Matching story
titles and
main ideas*

Below are listed the titles of the stories from this theme. Read the titles and the following sentences carefully. Write the letter of the story title in the space before the sentence that best tells the main idea of that story.

- A. The Strange Bird
- B. Leopard Bait
- C. How to Grow Your Own Trees
- D. Owls in the Family

- (B) 1. On his way to deliver a message about a man-killing leopard, a jungle runner was caught between the leopard and its deadly enemy, a baboon.
(C) 2. You can plant and grow trees right in your own home.
(D) 3. To take good pictures of owls you need to know a great deal about wildlife and photographing wildlife.
(A) 4. You may think you know everything about a subject, but there is always more to learn.

*Drawing
inferences*

Creative Thinking. With the children recall that when introducing the theme you said they would read about interesting, unusual, and sometimes *hidden* things that can be seen from trees, in trees, and among trees. Have the pupils discuss what was hidden and then revealed in each of the following selections. Possible answers are indicated. Accept any that the children can support.

- 1. The poem "Trees" (the secret magic meaning)
- 2. The story "The Strange Bird" (the things that the professor learned about for the first time from his forest friend)
- 3. The selection "Fun with Leaves" (The beauty of the glossy leaves is hidden until the glycerine is absorbed.)
- 4. The story "Leopard Bait" (The leopard stayed hidden in the jungle until he leaped at the baboons. Nampoo stayed hidden while the leopard and the baboon fought.)
- 5. The poem "The Cabin" (The old cabin was hidden in the Banff woods.)
- 6. The selection "How to Grow Your Own Trees" (Tree seeds are hidden in the fruit. The beginnings of trees are hidden inside the seeds.)
- 7. The story "Owls in the Family" (Mr. Miller thought he would be hidden from the owl in the blind he built. Three young owls were hidden in the nest. The fact that Mr. Miller wasn't a good wildlife photographer was hidden at first.)

Word-Study Skills

(Progress Check)

Structural Analysis

Recognizing compound words

Phonetic Analysis

Recognizing vowel digraphs and diphthongs

Word Meaning

Selecting the correct word meaning

Spelling

Spelling test



TELL US A STORY

STARTING POINTS

Learning Objectives in

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information	
Simple was my lodge of birch . . . Poem, Page 139	Drawing inferences		
What Do I Want? Poem, Page 140	Drawing inferences		
My moccasins have not walked. Poem, Page 141	Recalling details Drawing inferences		
Wild Bird Page 142-155	Reacting to story Drawing inferences Understanding main idea Recognizing function of illustrations Understanding story characters Expressing opinions Speculating Recalling details	Finding specific passages Noting use of italics	
O Great Spirit Poem, Page 156	Drawing inferences Recalling details		
The Scarecrow Poem, Page 157	Understanding point of view Recalling details Drawing inferences	Finding information	
from Potlatch Pages 158-161	Reacting to what is read Describing character Recalling details Interpreting character's performance Drawing inferences Distinguishing between right and wrong statements		
There is bannock in the morning Poem, Page 162	Speculating about choice of theme		
Speed Poem, Page 163	Expressing opinions Discussing illustrations		
The Smoking of the Peace Pipe or Calumet Pages 164-168	Recalling details Explaining in own words Drawing inferences Main ideas of paragraphs Combining main ideas into story summary	Using reference books Making an outline: finding story divi- sions and subtopics, summarizing de- tails	
To a Deer Slain by a Hunter Poem, Page 169	Explaining in own words		
Unit Review	Classifying descriptive phrases Recognizing incorrect details		

IN READING

"Tell Us A Story"

Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
<p>Noting descriptive words Discussing mood</p> <p>Appreciating a poem written by a student</p> <p>Choosing favorite words and phrases Taping poetry reading</p> <p>Reacting to story Characterization Comparing story and poems Appreciating customs and legends Personification Recognizing and using similes</p> <p>Appreciating poetry of Indian children Comparing poem and story</p> <p>Enjoying thoughts in poem Comparing poem and story</p> <p>Appreciating figurative language Reading legends</p> <p>Reacting to what was read Discussing favorite poem in theme</p>	<p>Reviewing suffix <i>ship</i> Introducing suffix <i>hood</i></p> <p>Reviewing suffix <i>able</i> Introducing suffix <i>ible</i> Compound and hyphenated words</p> <p>Recognizing suffixes <i>ance</i> and <i>ence</i> Recognizing antonyms</p> <p>Recognizing new words Dividing words into syllables; recog- nizing suffixes Matching words and definitions</p>	<p>Spelling words with suffixes <i>ship</i> and <i>hood</i> Special spelling words Recalling and building spelling groups</p> <p>Spelling words with suffixes <i>able</i> and <i>ible</i> Special spelling words Building spelling groups</p> <p>Spelling words with suffixes <i>ance</i> and <i>ence</i></p> <p>Spelling test</p>	

STARTING POINTS

Learning Objectives in

[illegible]

IN LANGUAGE
"Tell Us A Story"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Listing personal feelings</p> <p>Writing free verse</p> <p>Writing story about totem-pole figure</p> <p>Writing poem in free verse</p>	<p>Reading Indian legend Encouraging reading of legends</p> <p>Viewing related film</p> <p>Reading story and then watching film of story presented as ballet</p> <p>Reading totem-pole story</p> <p>Imagining setting of poem as it is read aloud</p>	<p>Discussing meaning of idiomatic expression</p> <p>Completing word pictures of movement</p> <p>Learning about personification</p> <p>Locating words and phrases that describe specific feeling Choosing words to describe Dan George</p>	<p>Finding out about Pauline Johnson</p>	

Overview of Theme in Starting Points in Reading

"In the other time," says my grandfather, "we saw the sun from its rising to its setting. In the other time the sun knew your every step, and the wind followed at your back, and the sky told what the day was."

The quotation above is from the story "Wild Bird" in which a North American Indian grandfather who lives in a room in a big city tells his grandson about their people's former life, tribal customs, and legends. As he reminisces about the old days he emphasizes that somehow the boy must find a way to be free like his ancestors.

The selections in this theme were specifically chosen because they describe the way of life of the forefathers of today's Indians — a way of life that is remembered and revered through the stories and poems of Indian writers. The theme opens with a poem by Duke Redbird, "Simple was my lodge of birch. . ." Two other poems by Duke Redbird are also included, "My moccasins have not walked. . ." and "There is bannock in the morning." The poem "What Do I Want?" was written by an Ontario student. There are also three poems from the book *Who Am I? The Poetry of Indian Children*. A selection from *Potlatch* by George Clutesi describes an event that took place during the celebration of a potlatch, the greatest feast of the northwest coast Indians. "The Smoking of the Peace Pipe or Calumet" by Basil Johnston explains the meaning of each act in the Peace Pipe ceremony. The theme concludes with the poem "To a Deer, Slain by a Hunter" in which a hunter speaks to a deer he has just killed and explains how the deer will serve him.

For specific activities and learning objectives in this theme, see the chart on pages 132-133

Introducing the Theme in Starting Points in Reading

Have the pupils turn to page 138 and note the theme title and the photograph. Tell them that the selections in the theme were written by North American Indian writers and are about the life their forefathers lived. Have the pupils speculate about the kinds of stories the children in the photograph might want to hear.

Readability of Selections in Starting Points in Reading

In the theme "Tell Us a Story" the story "Wild Bird" is easy to read. The selection "The Smoking of the Peace Pipe" is average in reading difficulty though the concepts it illustrates may be difficult for some children. Because of its style the excerpt from George Clutesi's *Potlatch* is more difficult, and it has been suggested that the first reading of this selection be done by the teacher.

Overview of Theme in Starting Points in Language

As in the theme in *Starting Points in Reading*, the emphasis in the corresponding theme in *Starting Points in Language* is on what the Indian has created—in stories, in masks, in dance, in totem poles, and in poetry. Throughout the unit the talking, acting, and writing activities build up an understanding and appreciation of the interaction between Indian life and Indian culture.

For specific activities and learning objectives in this theme, see the chart on pages 134-135.

Integration with Starting Points in Language

The language activities in “Tell Us a Story” in *Starting Points in Language* might be integrated in this suggested sequence.

Starting Points in Language

3. Pages 195-197—the study of Indian culture might begin with an understanding of the role of storytelling
4. Pages 198-201—information on the purposes of masks and dances in the Indian way of life is the starting point for talking and acting activities
5. Pages 202-203—an explanation of the totem pole leads to children presenting their own family life stories in totem figures
6. Pages 204-205—poetry is seen as another way in which Indians chose to tell how they felt about their world
9. Pages 206-207—the theme ends with a prayer by Dan George that summarizes the beliefs and values of the Indian

Starting Points in Reading

1. The opening poems by Duke Redbird and by an Indian student make personal statements about the meaning of being an Indian
2. The story “The Wild Bird” describes an Indian grandfather and his son and juxtaposes their life in the city with the traditional life of the Indian
7. In the excerpt from *Potlatch* George Clutesi tells about one of the most important events in the lives of the northwest Indian tribes
8. Basil Johnston, an Ojibway Indian, describes another celebration event—the smoking of the peace pipe

For Added Interest and Enjoyment

Books

*easy **average ***advanced

- **Armer, Laura A. *Waterless Mountain*. McKay
 ***Bleeker, Sonia. *The Apache Indians*. Morrow
 ***Bleeker, Sonia. *The Crow Indians*. Morrow
 ***Bleeker, Sonia. *Indians of the Longhouse*. Morrow
 **Bulla, Clyde Robert. *Indian Hill*. Crowell
 **Burke, Judy. *Migichi, Son of the Lost Empire*. Crowell
 ***Clutesi, George. *Potlach*. Gray's Publishing Ltd., Sidney, B.C.
 **Dunn, Marion Herndon. *Tenase Brave*. Aurora
 **Eastman, Charles Alexander. *Indian Boyhood*. Gryphon Books
 ***Erdoes, Richard. *The Sun Dance People: The Plains Indians, Their Past and Present*. Knopf
 **Gridley, Marion Eleanor. *The Story of the Haida*. Putnam
 **Hall, G. L. *Peter Jumping Horse*. Lutterworth
 **Harris, Christie. *Once Upon a Totem*. Atheneum
 **Heide, Florence Parry. *The Key*. Atheneum
 ***Hill, Kay. *Badger the Mischief Maker*. McClelland & Stewart
 ***Hill, Kay. *More Glooskap Stories*. McClelland & Stewart
 **Hofsinde, Robert. *Indian Hunting*. Morrow
 **Hofsinde, Robert. *The Indian Medicine Man*. Morrow
 **Hofsinde, Robert. *The Indian Music Makers*. Morrow
 ***Hooke, Hilda M. *Thunder in the Mountains*. Oxford
 *Houston, James. *Eagle Mask: a West Coast Indian Tale*. Longmans
 **Jones, Weyman. *The Talking Leaf*. Dial Press
 **Lauritzen, Jonreed. *The Ordeal of the Young Hunter*. Little, Brown
 ***Lavine, Sigmund. *The Games Indians Played*. Dodd Mead
 ***May, Charles Paul. *The Early Indians: Their Natural and Imaginary Worlds*. Nelson
 ***Powers, William K. *Here Is Your Hobby: Indian Dancing and Costumes*. Putnam
 **Reid, Dorothy. *Tales of Nanabozo*. Walck
 **Schultz, W. J. *With the Indians in the Rockies*. Houghton
 ***Schwartz, H. T. *Windigo and Other Tales of the Ojibway*. McClelland & Stewart
 **Shannon, Terry. *Tyee's Totem Pole*. Albert Whitman
 ***Sharp, E. L. *Nkwala*. Little, Brown
 **Tunis, Edwin. *Indians*. World Publishing
 **Van Ness, Bethann. *Eagle Boy*. Aurora Publishing

Films

- Attiuk*. 29 mins., 27 secs., color. National Film Board. *The Indian Speaks*. 40 mins., color. National Film Board. *The Longhouse People*. 23 mins., color. National Film Board. *The Loon's Necklace*. 11 mins., color. Imperial Oil Limited (Produced by Crawley Films). *No Longer Vanishing*. 27½ mins., color. National Film Board. *Totems*. 10 mins., 35 secs., color. National Film Board.

Filmstrips

- Indians of Canada Series*. National Film Board. *Canada's Native People: The Indian. People of the Pacific Coast. People of the Plains. People of the Subarctic. Woodland Indians—Farmers. Woodland Indians—Hunters. Charlie Squash Goes to Town. Moose Factory Community Life. Totem Poles of the West Coast*. 46 fr., b&w, caps, man. National Film Board

Simple was my lodge of birch. . .

Objectives

- Comprehension
 - Drawing inferences
- Creative Expression
 - Making a mural
- Literary Appreciation
 - Noting descriptive words
- Discussing mood

Delving Into the Poem

Listening, Reading, and Discussing

On the chalkboard, write the name of the poem that introduces the theme and the name of the poet. Ask the pupils to close their books and listen as you read the poem to them. Then choose one or two volunteers to read the poem aloud as the others follow along in their texts. Take time for sharing of responses generated by the poem.

1. Have the pupils tell what aspects of his past life the poet described in the lines of the poem. (home and shelter, food and water, transportation, protection, etc.)
2. "Where did these necessities of life come from?" (from nature — the Earth) "In what ways did Nature provide the necessities of life?" (The birch trees provided a home and a means of transportation. Wild animals and plants provided food, etc.) Elicit that given the things mentioned in the poem nothing else is necessary for survival.
3. "Why did the poet call the Earth his mother?" (Just as mothers give life and provide their children with the necessities, the Earth provided life for the poet.)
4. "Why do you think the statements made by Duke Redbird in the poem are in the past tense?" (He is describing the kind of life that the poet's forefathers lived in the past. That kind of life is rare or impossible today.)
5. Have the pupils note that each line of the poem starts with a descriptive word, an adjective.
6. Have the pupils talk about the mood of the poem.
7. "Do you think the poet loves nature? Why or why not?"

Exploring Further Afield

Art. Have the pupils make a mural titled "Simple was my lodge of birch." Suggest that each pupil illustrate one line of the poem on a section of mural paper.

What Do I Want?

Objectives

- Comprehension
 - Drawing inferences
- Creative Expression
 - Writing poems
- Literary Appreciation
 - Appreciating poem written by a student

Delving Into the Poem _____

Reading and Discussing

Tell the pupils that the next poem was written by a student. Ask them to turn to page 140 and have one or two of the group read the poem aloud as the others follow along.

"To whom do you think Brenda is speaking?"

"What do you think Brenda wants from other people? What does it mean to be accepted for what you are?"

"What doesn't Brenda want to change about herself?"

"Why does she have to be proud in order to be accepted?" (Elicit that Brenda would not consider herself worthy of acceptance if she didn't feel proud of being herself, of being an Indian.)

Exploring Further Afield _____

Creative Writing. Suggest that the pupils write poems about themselves answering the question "What Do I Want?"

Page 141

My moccasins have not walked. . .

Objectives

Comprehension

Recalling details

Drawing inferences

Literary Appreciation

Choosing favorite words and phrases

Taping a reading of the poem

Delving Into the Poem _____

Reading and Discussing

Have the group find the name of the next poem and the page number in the table of contents. Suggest that the pupils read the poem silently to find out in what places Duke Redbird's moccasins have not walked. After they finish reading have them tell, without referring to the poem, the places where the poet has not walked and the things he has not experienced.

Read the poem aloud as the pupils follow along. Then have them discuss the reason why Duke Redbird hasn't had the experiences he described in the poem. (He described life in the days of his forefathers.)

"Do you think the poet wishes he could have had the experiences he described? How do you know?"

"What is the golden rainbow of the north?" (northern lights)

Have the pupils tell what is their favorite word or phrase in the poem.

Exploring Further Afield _____

Poetry Reading. Have the group tape a reading of the poem, each pupil reading two or three lines. Before the taping, have the pupils practice their reading to capture the mood of the poem.

Music. If possible, obtain recordings by folksinger Buffy Ste. Marie for the children to enjoy.

Pages
142-155

Wild Bird

A young boy who lives with his grandfather describes a walk that they take in the city to escape the confines of their room. During the walk, the grandfather loses himself in reminiscing about their former life and tribal customs and legends. Telling about the old days and traditions

is the only education that the grandfather can provide for his grandson. He tells the boy he must be strong so that some day they will find their way out of this place of many buildings. After they return home, the boy shows his grandfather a wild bird that he had been keeping in a box. The old man takes the bird to the window and urges it to fly, but the bird does not fly. The grandfather explains that wild birds die in boxes or cages or rooms. They forget how to fly and are afraid to try, and they die. With unaccustomed emotion he tells his grandson "Fly, wild bird, fly!" then he cries.

Vocabulary

Names: *Great Spirit, Dark One, Golden Eagle*

Enrichment Words: *cradle board, windsong*

Phonetic Words: *oatmeal, soot, moccasins, blares, fleet, settlers, *forefathers, hardship, rattlesnake*

More Difficult Words: *bureau, shoved*

*Starred word is in the glossary at the back of the reader.

Objectives

Comprehension

- Reacting to the story
- Drawing inferences
- Understanding the main idea
- Recognizing function of illustrations
- Understanding story characters
- Expressing opinions
- Speculating
- Recalling details

Creative Expression

- Illustrating legends
- Making a booklet
- Drawing or making owner sticks

Literary Appreciation

- Reacting to the story
- Characterization
- Comparing story and poems
- Comparing moods of story and poem
- Appreciating customs and legends
- Understanding and appreciating personification
- Recognizing and using similes

Locating and Organizing Information

- Finding specific passages
- Noting use of italics

Starting Points

Getting Ready to Read

*Setting purpose
for reading*

Have the pupils read the introductory paragraph in the left-hand column of page 142. Suggest that they read the story silently to find out who the other wild bird is.

Reading and Checking

*Reacting;
drawing inference;
understanding
main idea*

After the pupils finish reading, encourage them to express their reactions to the story ending, the characters, the setting, and mood of the story. Elicit that the grandson is the other wild bird in the story. Discuss the main idea or theme of the story. Explain that as the grandfather tells his grandson of an earlier time in which the North American Indian enjoyed the freedom of nature,

he emphasizes that somehow the boy must find a way to be free like his ancestors.

*Appreciating
illustrations*

Call attention to the illustrations and point out that the artist has depicted as a background the life and scenes that the grandfather is describing as well as the actual surroundings of the old man and his grandson.

Delving Into the Story

Thinking About What Was Read

*Inference
Understanding
story
character*

1. "What did the grandfather mean when he said 'in the other time'?"

2. "Why did the grandfather recall the past?" (Answers will vary; pupils may suggest some of the following reasons: a. Because the city was intolerable to the grandfather, he lived with the memories of the past—a time when his people were free and lived close to the earth. b. The grandfather wished to pass on to his grandson the history, culture, and traditions of his people. c. In recalling the past, the grandfather hoped to instill in his grandson a pride in his heritage and a love for the independence it upheld.)

*Expressing
opinions*

3. "Why did the grandfather think life was better in the other time? Do you agree? Why or why not?" (See the first follow-up activity on page 155.)

*Understanding
story
character*

4. "What effect did the grandfather's recalling of the past have upon the boy?" (The boy did not completely understand his grandfather's ideas. At times he humored him and at other times he admitted his lack of understanding, but he was always sympathetic to his grandfather. There was no indication that the boy understood his grandfather, but he was impressed by the deeds and legends of his forefathers.)

*Drawing
inferences*

5. "In the story the grandfather was concerned about 'strangers' who came to check the condition of his room. Who do you think are the strangers?" (Because the boy had no parents, his grandfather was probably appointed his guardian. Children's aid workers or other social workers would probably make regular checks of the living quarters and care of the boy.)

*Drawing
inferences*

6. "What do you think the grandfather meant when he said, 'No one dies if they are remembered'?" (Probably he meant that although the boy's mother is not physically present any longer, their memories of her keep her spirit alive.)

Speculating

7. The boy told his grandfather that he didn't remember the sweet and cool earth under his feet in the other time. Have the pupils speculate on what the grandfather meant when he replied that sometimes a man has to pretend.

*Drawing
inferences*

8. "Why did the grandfather say 'You need not understand. For now it is enough to listen.'?" (The grandfather realized the boy didn't understand everything he was telling him but he knew or hoped that the boy would understand in years to come.)

9. "What did the grandfather mean when he said 'When one of you was born'?" (He was speaking of one of his grandson's ancestors.)

*Finding specific
passages*

10. Have the pupils read aloud the passages in the story that show a dramatic contrast between the way in which the boy and his grandfather took nourishment in the present and the way their ancestors did in the past. (Page 148)

*Drawing
inferences*

11. "What kind of buildings were the resting places for the old man and the boy during their walks?" (churches)

12. "What quality of their ancestors did the grandfather describe when he spoke about the owner stick each family had?" (honesty, respect for property of others)

13. Have the pupils discuss the following question: "What things about school do you think the boy didn't like?"

14. "In the story the boy asked, 'Is that how you remember? . . . Because your grandfather remembered and told you?' Do you think that all of the grandfather's memories are about things he experienced or are they stories which he may have heard from others? Why?" (Some of the stories the old man told may have been legendary and some of the events could have happened to him. Explain that the grandfather was old enough to have taken part in these experiences, but whether or not he has direct knowledge of the events, the important thing is not how he remembers but what he remembers.)

*Drawing
inferences*

15. "What reasons can you suggest for the grandfather's not answering some of the boy's questions?" (Some possible answers are: a. The types of questions the boy asked such as

"Did I have wings?" showed that he didn't understand his grandfather's reasons for telling him these tales. b. Other questions such as "Can you fool Death?" do not have full answers. c. The grandfather was too much concerned with teaching his grandson about his heritage to allow interruptions to sidetrack him. d. The grandfather became lost in his thoughts.)

*Understanding
story
characters*

16. "Why did the grandfather set the bird free? What was he telling his grandson by this action?" (He set the bird free because he believed that birds must be allowed to fly and should not be kept in cages. He emphasized to the boy that he too must be free to fly in the sense that he should grow up to be strong and independent. See third follow-up activity on page 155.)

17. "The grandfather shook his grandson by the shoulders. Then he cried. What does this tell you about the grandfather's feelings?" (It was not customary in the grandfather's tribe to show emotion, and physical contact was unusual. The fact that this was the first time the grandfather touched the boy and then lost control showed the depth of his feelings.)

Exploring Further Afield

*Illustrating;
making a
booklet*

*Drawing or
making owner
sticks*

*Noting
italics*

*Comparing
story and poems
Comparing
story and poem
settings;
comparing
moods*

Art. 1. Refer to the last paragraph of the follow-up activities on page 155. Have the pupils make the illustrations as suggested, and then make a booklet containing their work.

2. Have the pupils reread the part of the story in which the old man described the use of owner sticks by the ancestors. Suggest that they make or draw a picture of their own owner sticks. Encourage each pupil to select an appropriate symbol or design which would easily identify the owner. Some pupils may wish to write a few sentences explaining the reasons for their choice of design.

Discussion. 1. Have the pupils reread one page of the story between pages 145 and 154 to note the use of italics. Ask the pupils why they think the author used italic type in some parts of the story. Lead the children to see that the italics were used mainly to separate visually the grandfather's recollections and dreams about life in the other time from the reality of his existence in the city.

2. Tell the pupils to read again the two poems by Duke Redbird on pages 139 and 141. Discuss with them the way in which the poems are similar to the recollections of the grandfather in the story "Wild Bird."

Further Reading. Read aloud the following poem. Have the pupils compare the setting of the poem with the setting of "Wild Bird." Have them note the mood created by the setting of the poem and how this mood compares with the mood of the story.

It's Hot in the City

It's HOT in the city.
White light glares on car rails, cobbles,
Swirling dust, and scraps of paper
Stirred by baked enamel autos.
Shirt-sleeved drivers, forearms upright
Sweat and swear and steer one-handed.
Sickly-sweet, warm, wafted smells—from
Joe's Place and the Lucky Garden—
Mingling, bring no invitation.

Lolling dogs droop in dead doorways.
Children seek the soiled and struggling
Patch of earthy grass between the
Bus stop and the supermarket;
Lining up to bow and gasp in
Turn at the delicious shock of
Water gushing from the fountain.

Damp, red men and moist, pale women
Feel the grilling sidewalks reach up,
Suck vitality through shoe soles
Down toward the earth's hot center.
Old folk, wise, released from tension,
Rock, or fan themselves on porches
By front steps of teeming houses.
BUT
Nobody hurries.

Friday: and man flies, gasping
From what he has made:
Out, off and away
To the cool wood,
The sweet turf
Or the limpid lake—
To breathe . . .
It's HOT in the city.

Peter West

Skills for Reading and Research

*Writing down
customs and
legends of
the grandfather's
tribe*

Comprehension, Study, and Research Skills

Recalling Details. Have the pupils write down the customs and legends of the grandfather's tribe which they learned about through reading the story. Suggest that they write as many as possible from memory, then skim through the story to find additional ones. The result should be somewhat as follows:

1. They believed in a Great Spirit and in the Dark One.
2. Tribal symbols were fashioned on their moccasins.
3. The earth and other natural elements were believed to possess spirits.
4. Rattles used to beat the rhythm of songs were made from tortoise shells.
5. The birth of a male child was celebrated by the beating of drums.
6. They lived close to nature and respected the beauty and resources it provided them.
7. A baby's moccasins had holes in the soles to prevent the child from being carried off by Death.
8. They placed owner sticks near their belongings to identify them.
9. They avoided physical contact and no man in the tribe had ever cried.

*Identifying
natural elements
and explaining
personification*

Understanding Personification. To introduce or review personification as a figure of speech, write the following sentences on the chalkboard:

The brook flowed swiftly through the peaceful valley.
The brook laughed and danced through the peaceful valley.

Ask the pupils what the difference is between the two sentences about the brook. Lead them to recognize that in the first sentence the brook is presented realistically, but in the second sentence the brook is personified, given human characteristics. Write the word *personification* on the chalkboard, point out the root word *person*, and help the pupils define the term. Have them think of other examples of personification, such as the talking animals and objects common in folk tales and cartoons.

Tell the pupils that there are a number of examples of personification in "Wild Bird." The Indians lived close to nature, and the elements of nature such as the wind and the rain were

often given human characteristics. To give the pupils practice in recognizing this type of personification, duplicate and distribute the following exercise. You may wish to do the first question co-operatively with the group. (Answers should be somewhat as indicated. Accept any responses conveying the answers suggested.)

Read each sentence or part of a sentence carefully. On the line provided write the natural element that has been given a human characteristic, and tell what the characteristic is.

1. You were put on a cradle board, and rocked to sleep by the hand of the wind.
(The wind is given the human characteristic of a hand with which to rock the cradle.)
2. And then one day the earth swallowed them up and the buffalo ran no more.
(The earth is given the human characteristic of being able to swallow.)
3. . . .and wherever you went the earth was waiting to feed you. (The earth is given the characteristic of a living thing waiting and being able to feed someone.)
4. Then if Death would come your way, He would think the moccasins already worn out.
(Death is given the human characteristic of having thoughts.)
5. Our fire was the child of the sun.
(The fire is given the living characteristic of being a child or offspring.)
6. Now the new thoughts try to come, but they are driven away by the noise and the crowds. They cannot find their way through the city to come to you.
(Thoughts are regarded as beings who are crowded out by city noise and crowds.)
7. In the other time, the sun knew your every step . . .
(The sun is given the human quality of being able to know someone.)
8. . . .and the wind followed at your back, . . .
(The wind is described as if it were a person who could follow.)
9. . . .and the sky told you what the day was to be.
(The sky is given the human characteristic of speech.)
10. Your summer moccasins were bright and beautiful so the Mother Earth with her flowers would not mind your passing over her.
(The earth is given the human quality of being a mother with feelings and thoughts.)

*Recognizing
and using
similes*

Understanding Similes. Write the following sentence on the chalkboard:

She was beautiful, and brown as the bark of a tree.

Have a volunteer read the sentence and identify the two things being compared. Help the pupils see that the brown color of the boy's mother is being compared to the bark of a tree. Lead the group to recognize that this comparison is an example of a simile and that a simile uses the words *like* or *as* to compare two things.

To give the pupils practice in recognizing and using similes, distribute the following exercise, with the underlining omitted. (Answers are indicated.)

Part I

Read each sentence carefully. Underline the two things being compared. On the lines after each sentence explain the comparison that is made.

1. Your horse was brown and red like an autumn leaf.
(The color of the horse is compared to the color of an autumn leaf.)

2. And fast as the brook she ran.
(The quickness of her running is compared to the flowing of a brook.)
3. Fleet as the wind on your horse you would ride.
(The rider's speed is compared to the speed of the wind.)

Part II

Complete the following similes. Try to make your similes original and imaginative.

1. as soft as _____
2. as loud as _____
3. as heavy as _____
4. the sun, like a huge _____
5. the sea, like a gleaming _____
6. his face was as lined as _____
7. as mysterious as _____
8. a building, tall and straight as _____
9. the sky as purple as _____
10. her voice like _____
11. the trees, like _____

Part III

Choose any three of the similes you wrote in Part II of this exercise and use each of the similes in an original sentence.

1. _____
2. _____
3. _____

Word-Study Skills

(Lesson 16)

Structural Analysis

Reviewing suffix *ship*

Introducing suffix *hood*

Spelling

Spelling words with suffixes *ship* and *hood*

Special spelling words

Recalling and building spelling groups

O Great Spirit

Objectives

Comprehension

Drawing inferences

Recalling details

Creative Expression

Writing stories and poems

Literary Appreciation

Appreciating the poetry of Indian children

Comparing poem and story

Reading and Discussing

Tell the pupils that the next two poems are selections from the book *Who am I? The Poetry of Indian Children*. In the first poem, the writer Kenneth Pitawanakwat speaks to the Great Spirit about his longing to know the forgotten ways of his forefathers. Have the pupils listen to the poet's feelings as you read the poem to them.

"What is Kenneth's greatest wish?"

"Why does he want to know the ways of his forefathers?"

"What things about the time of his ancestors does he wish he could experience?"

"What were the 'medicines of magic' Kenneth spoke of?"

"What is similar about this poem and the story 'Wild Bird'?" (Kenneth's feelings about wishing to return to the ways of his forefathers are similar to the feelings of the grandfather in the story.)

Suggest that the pupils imagine that the Great Spirit answered the poet's prayer. Have them write a story or poem about his experience. To get the pupils started, precede the writing with group discussion.

Page 157

The Scarecrow

Objectives

Comprehension

Understanding point of view

Recalling details

Drawing inferences

Creative Expression

Illustrating scarecrows

Reading and Discussing

Choose a pupil to read the poem aloud while the others follow along. "From whose point of view was the poem written?"

"What are the questions the scarecrow asked? What are the answers to the questions? What do you think the crows would say in answer to the scarecrow's questions?"

Suggest that the pupils find pictures and information about scarecrows. They may wish to draw their own scarecrows.

Page
158-161

from Potlatch

Vocabulary

Names: *Chees-chees-suh*.

Phonetic words: *festive, clatter, ponderously, deliberate, juttred, emitted, considerably, *bole, by-passed, visibly, eardrums, amid, prolonged, remote, stomped, sagging, lintel, hewn, appease, apparent, fragments, trample, squinting, swaying, gusto, manifest, kindness*

More Difficult Words: *potlatch, jovial, ascertain, grotesque, vociferously, *garish, comply, chamber*

*Starred words are in the glossary of the reader.

Objectives

Comprehension

- Reacting to what is read
- Describing character in own words
- Recalling details
- Interpreting character's performance
- Drawing inferences
- Distinguishing between right and wrong statements containing new words

Creative Expression

- Making masks
- Pantomiming

Locating and Organizing Information

- Finding information about the potlatch

Starting Points

Getting Ready to Listen

Preliminary research

Before the children hear the story, have them work in pairs to find information about the potlatch, a feast celebrated by the northwest coast Indians. Have them discuss their findings with the group.

Setting purpose for reading

Tell the pupils the name of the story and the author. Suggest that they listen as you read the story to hear about one particular event that took place during a potlatch.

Delving Into the Selection

Discussing What Was Read

Reacting to the selection

1. After you finish reading ask the pupils whether they would enjoy watching a performance by the Yellow Cedar Face and have them give reasons for their answers.

Describing

2. In their own words, have the pupils describe the Yellow Cedar Face and his mask.

Recalling details

3. "When were the children afraid of the Yellow Cedar Face? When did they like him?"

Interpreting

4. "Why do you think the spirit of Yellow Cedar had two distinct sides to his nature, angry and agitated at times, appeased and calmer at other times?" (In their preliminary research, the pupils may have found out during potlatches, Indians sometimes destroyed property to show how rich they were. Accept any interpretations the children can support with reasons.)

character's performance

5. "How might the person chosen to be the spirit of Yellow Cedar have made himself look so large?"

Drawing inferences

Exploring Further Afield

Making masks

Art. Have the pupils make their own Yellow Cedar Face paper masks, referring to the selection for details.

Pantomiming

Creative Movement. Have the pupils work individually or in small groups. Suggest that they reread a passage describing the actions of the spirit of Yellow Cedar, then pantomime those actions.

*Distinguishing
between right
and wrong
statements*

Comprehension, Study, and Research Skills

Understanding Vocabulary. Distribute copies of the following exercise for independent work. Have the pupils indicate whether the statements are right or wrong. (Answers are indicated.)

Read each sentence carefully. If the sentence is right, put right at the end of the line. If it is wrong, put wrong at the end.

1. People are usually happy at a festive occasion. (right)
2. Jovial people are sad. (wrong)
3. A very large man moved ponderously with light dainty steps. (wrong)
4. A grotesque mask is pretty to look at. (wrong)
5. The man who howled vociferously was loud and noisy. (right)
6. The small door painted a garish orange-red was beautiful. (wrong)
7. A vase that is dropped breaks into several fragments. (right)
8. When the huge man took deliberate steps, he was moving carelessly. (wrong)
9. A swaying tree doesn't move. (wrong)
10. Leaves do not grow from the bole of a tree. (right)
11. When the Yellow Cedar Face by-passed areas of the lodge, he went past or around them. (right)

Word-Study Skills

(Lesson 17)

Structural Analysis

Reviewing suffix *able*

Introducing suffix *ible*

Compound and hyphenated words

Spelling

Spelling words with suffixes *able* and *ible*

Special spelling words

Building spelling groups

There is Bannock in the Morning

Objectives

Comprehension

Speculating about poet's choice of theme

Creative Expression

Illustrating poem

Literary Appreciation

Enjoying thoughts in poem

Comparing poem and story

Note. If necessary, have the group refer to the glossary to find the meaning of the word "bannock."

Appreciating the Poem

Read the poem as the children listen to enjoy the descriptions and quiet, reflective mood. Some pupils may wish to read the poem again to the group.

"In what way are the thoughts of the poet similar to the memories of the grandfather in the story 'Wild Bird'?" (They both recall the old life of their people.)

Exploring Further Afield

Discussion. Have the pupils reread the three poems of Duke Redbird in this theme. Elicit that in each case the poet wrote about Indian life in early days. Have the pupils speculate about the reasons for this choice of subject.

Art. Have the pupils illustrate one of the three poems of Duke Redbird, using a line from the poem as a title for the picture.

Page 163

Speed

Objectives

Comprehension

Expressing opinions

Discussing and appreciating illustration

Reading and Discussing

Tell the pupils that the next poem is another selection from the book of poetry of Indian children. Have them read the poem silently, then have one or two pupils read the poem aloud.

"Do you agree with Lloyd that speed isn't everything? Why or why not?"

"Do you prefer to watch birds or planes flying in the sky? Why?"

Have the pupils note the illustration and comment on its appropriateness for the poems on pages 162 and 163.

Pages
164-168

The Smoking of the Peace Pipe or Calumet

This selection explains the significance of each act of the Peace Pipe ceremony.

Vocabulary

Phonetic Words: *conference, whiff, incense, significance, generous, functions, discomforts, gloom, *circumference*

More Difficult Words: *council, negotiations, acknowledged, necessity, symbolized*

*Starred word is in the glossary of the reader.

Objectives

Comprehension

Recalling details

Explaining passages in own words

Drawing inferences

Stating main ideas of paragraphs

Combining main ideas into story summary

Creative Expression

- Making or drawing peace pipes
- Illustrating selection

Literary Appreciation

- Appreciating figurative language
- Finding legends to read

Locating and Organizing Information

- Using reference books to learn about peace pipes
- Making an outline: finding story division and subtopics, summarizing details

Starting Points

Getting Ready to Read

Have the pupils turn to page 164, note the title of the selection and the illustration on the facing page.

*Setting purpose
for reading*

Choose one of the group to read aloud the paragraph in the left-hand column while the others follow along in their books. Suggest that the children read the selection to find out the meaning of the Peace Pipe ceremony.

Delving Into the Selection

Reading and Discussing

Have the pupils read the first page of the selection silently, then discuss the following questions.

*Recalling
details*

1. "What occasions began with the smoking of the Pipe of Peace?" (council meetings, grand conferences, peace negotiation)
2. "Where did the chief blow the first two whiffs of smoke?" (toward the sky and to the soil)
3. "Where were the other four offerings of smoke directed?" (one to each of the four directions)

*Explaining
in own words*

4. Have the pupils tell in their own words why the first offering was to the sun.

Direct the pupils to read the remainder of the selection silently, then discuss the following questions with them.

*Recalling
details*

1. "Why was the second offering made to the soil?" (It acknowledged the necessity of the earth, which provided food, clothing, and shelter.)

*Drawing
inferences*

2. "What did the north symbolize to many people?" (It symbolized the hard life.)
3. "What aspects of life did the south represent?" (It represented joys and happiness.)
4. "In what way did climbing and descending a hill represent life?" (The difficulty of climbing a hill represented the hardships of life. The ease of descending represented the joys of life.)

*Recalling
details*

5. "What was the meaning of the offering to the east?" (The offering honored the place where each new day begins.)

*Drawing
inferences*

6. "Why was the west the last direction to be honored by the sacred smoke?" (The west represented evening, which symbolized old age, night, and the end of life.)

Exploring Further Afield

*Learning about
peace pipes*

Research. Suggest that the pupils find more information about the peace pipe or calumet, and also find pictures of different kinds of calumets.

Making
peace pipes
Illustrating
selection

Reading
legends

Art. 1. Some pupils may wish to draw a calumet or make one from paper, clay, wood, or styrofoam.

2. Have the children examine the illustration on page 167 and speculate on what it symbolizes. Suggest that they make a painting illustrating the Indians' beliefs about one of the four directions.

Further Reading. Have the pupils find legends in the library that tell about the importance of the sun and the earth.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Stating the
main ideas of
paragraphs

Main Idea. Direct the pupils to read the paragraphs indicated below and suggest a title for each. Explain that the titles should state the main ideas of the paragraphs. List the suggestions on the board and have the pupils choose the one that best expresses the main idea of each paragraph. (Possible titles are indicated.)

Paragraph	Title
Page 164, par. 1	Peace Pipes Were Smoked on Special Occasions
Page 164, par. 2	The Smoking of the Peace Pipe
Page 164, par. 4	The First Offering Honored the Sun
Page 166, par. 1	The Second Offering Honored the Soil
Page 166, par. 2	The Offering to the North Was a Reminder of the Hard Life
Page 166, par. 3	The Offering to the South Honored the Joys of Life
Page 166, par. 4	The Offering to the East Honored the Beginning of Each New Day
Page 168, par. 1	The Offering to the West Honored Evening and the End of Life

Summarizing. After the titles have been selected and written on the board, point out that a story summary can be developed by combining the main ideas of the paragraphs. Using the titles as a guide, have the pupils retell the story orally.

Outlining. Elicit from the pupils that the selection about the smoking of the peace pipe can be divided into two main sections. Have them find the place in the story where one section ends and the other begins, and then suggest titles for the sections. Possible titles are "Smoking the Pipe of Peace" and "The Meaning of the Peace Pipe Ceremony."

Direct the pupils to work individually or in pairs to make an outline of the selection using the above titles as main topics and the paragraph titles decided upon previously as subtopics. The details in each paragraph can be summarized to provide the details under the subtopics.

Before the group begins working, review that in an outline Roman numerals are used for the main topics, capital letters are used for subtopics, and Arabic numbers for the details.

A suggested outline is shown below.

The Smoking of the Peace Pipe or Calumet

I. Smoking the Pipe of Peace

A. Peace Pipes were smoked on special occasions

1. Meetings and peace conferences began with the smoking of the peace pipe
2. When everyone was ready the chief nodded
3. The keeper of the pipe offered the pipe to the chief

B. The Smoking of the Peace Pipe

1. The chief blew smoke toward the sky and to the earth
2. Then he blew smoke to each direction
3. Each visiting chief in turn completed this ceremony

Combining
main ideas into
summary
Making an outline:
finding story
division; finding
subtopics;
summarizing
details

- II. The Meaning of the Peace Pipe Ceremony
 - A. The first offering honored the sun
 1. The Indians believed in a Master of Life
 2. The Master of Life was represented by the sun
 3. The sun was the most necessary force
 - B. The second offering honored the soil
 1. The earth's functions were similar to those of a mother
 2. The earth fed, clothed, and sheltered
 - C. The Offering to the North Was a Reminder of the Hard Life
 1. The north wind brought winter with its hardships
 - D. The Offering to the South Honored the Joys of Life
 1. The south represented the joys of life
 2. Life is a combination of joys and hardships
 - E. The Offering to the East Honored the Beginning of Each New Day
 1. As the daylight grows stronger, men, animals, and flowers awaken
 - F. The Offering to the West Honored Evening and the End of Life
 1. Evening is old age, night, and death
 2. When the sun disappears the day ends
 3. When man draws his last breath, his life ceases

Word-Study Skills

(Lesson 18)

Structural Analysis

Recognizing suffixes *ance* and *ence*

Language Development

Recognizing antonyms

Spelling

Spelling words with suffixes *ance* and *ence*

Special spelling words

Building spelling groups

Page 169

To a Deer Slain by a Hunter

Objectives

Comprehension

Explaining poem in own words

Creative Expression

Illustrating poems in theme

Pantomiming poems

Literary Appreciation

Reacting to what was read

Discussing favorite poem in theme

Listening and Discussing

Tell the pupils the name of the poem that concludes the theme. Explain that in the poem a hunter is speaking to a deer he has just killed. Suggest that the children listen as you read what the hunter is saying.

When you finish reading take time for spontaneous reaction to the poem. Discuss any words

or phrases the pupils found difficult to understand, e.g. "I have dispossessed you of beauty, grace, and life; I have sundered your spirit; You have in life served your kind in goodness; Give me your casement for protection." Have the pupils discuss and explain in their own words what the hunter is saying to the deer.

Exploring Further Afield

Discussion. Have the pupils tell which of the poems in this theme they enjoyed most and give reasons for their choice.

Art. Suggest that the pupils choose one of the poems in the theme and write it on a large piece of art paper. Then have them make their own illustration for the poem. Help them display the completed illustrated poems.

Creative Movement. Have the pupils work in twos or threes to prepare and present a pantomime illustrating one of the poems.

*Recognizing
new words
introduced
in unit*

Vocabulary Recognition. Distribute copies of the following word list, with the asterisks omitted. Pronounce the starred word in each box. Have the pupils find the word and draw a line under it.

1. oats * oatmeal oatcake	2. sway suit * soot	3. blast bole * biales	4. * settlers settle setter
5. festival * festive functions	6. pond prolonged * ponderously	7. * jutted jovial just	8. visit * visibly visible
9. circumference considerably * conference	10. * incense inside sense	11. sign * significance signal	12. * generous enormous general
13. rattlers * rattlesnake rabbits	14. deliberate comforts * discomforts	15. * forefathers foreward functions	16. golden * gloom glimmer
17. earache * eardrums earrings	18. remain remove * remote	19. consequently * circumference circle	20. * stomped stopped stump
21. bury * bureau board	22. shovel shortage * shoved	23. considerably count * council	24. negative necessity * negotiations
25. propelled * prolonged ponderously	26. knowledge * acknowledged action	27. unnecessary necessary * necessity	28. symbol * symbolized specialized

29. amidst *amid hewn	30. apparent peace *appease	31. squat *squinting sequin	32. kindness *kindliness kindly
33. *trample tramp trampling	34. shame *chamber changer	35. *comply complain complete	36. gusto garish *grotesque

*Classifying
descriptive
phrases*

Sensory Perception. This activity will further the pupils' ability to classify descriptive phrases and will call attention to the use of vivid expressions in the theme selections. Write the following exercise on the board or distribute copies to the pupils. (The phrases are listed under the proper headings at the end of the exercise. Some phrases could be listed under more than one heading. Accept any logical responses.)

The authors of the selections in this theme used words well to describe the things in the stories and poems that we could see, hear, and feel. On the top of a sheet of paper, write Sights, Sounds, and Feelings as the headings of three columns. Read and think about the phrases in the list below. Write each phrase under the heading that is most suitable.

giant forest trees
golden rainbow of the north
My heart is one with them
loud music blares in our ears
beat the drum
yellow from wild sunflowers
sang around the fire
brown and red like an autumn leaf
the windsong will be in your ears
And now he cries
jovial mood
a clatter and a roar
ear-splitting howl
bushy black eyebrows
children cowered into their mothers' arms
garish orange-red door
a faint oomb of the thunder-drum
squealed with delight
anger was appeased
gentle laughter and soft chatter like a waterfall
daylight floods the world

Sights

giant forest trees
golden rainbow of the north
yellow from wild sunflowers
brown and red like an autumn
leaf
bushy black eyebrows
garish orange-red door
daylight floods the world

Sounds

loud music blares in our ears
beat the drum
sang around the fire
the windsong will be in your ears
a clatter and a roar
ear-splitting howl
a faint oomb of the thunder-drum
gentle laughter and soft chatter
like a waterfall

Feelings

My heart is one with them
And now he cries
jovial mood
children cowered into their mothers' arms
squealed with delight
anger was appeased

*Recognizing
incorrect
details*

Critical Reading. Duplicate and distribute copies of the following exercise, with the underlining omitted.

Here are some important details from the stories in this theme. Read each sentence carefully. One word in each sentence is wrong according to the story. Underline the word that is wrong.

1. In the story "Wild Bird" the grandfather and his grandson always had coffee and toast for breakfast.
2. The boy's feet in his tennis shoes felt cool on the sidewalk.
3. In the other time, the boy's name was Yellow Eagle.
4. In the other time, the boy's grandmother made designs on his moccasins with goose quills.
5. In the other time, the Indian people were never close to fire.
6. During the potlatch, the men began a sing-song with the younger ones doing the Chees-chees-suh.
7. The spirit of Yellow Cedar felt his way instead of seeing.
8. The maker of the Peace Pipe offered it to the chief.
9. The Indians came to know and regard the sun as a mother.
10. The offering to the south honored the place where each new day begins.
11. The winds from the west ended summer and brought the hardships of winter.

Word-Study Skills

(Progress Check)

Structural Analysis; Syllabication

Dividing words into syllables; recognizing suffixes

Word Meaning

Matching words and definitions

Spelling

Spelling test

WHAT'S A HERO?

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information	
<p>A Song of Greatness Poem, Page 171</p> <p>A Funeral for Constable Cameron Pages 172-185</p> <p>The First Quest of the Round Table Pages 186-190</p> <p>The Charge of the Light Brigade Poem, Pages 191-193</p> <p>The Microscope Poem, Page 194</p> <p>The Flying Machine Pages 195-202</p> <p>Young Canadian Heroes Pages 203-207</p> <p>Unit Review</p>	<p>Drawing inferences Explaining in own words Relating reading to life</p> <p>Speculating Discussing Retelling in own words Expressing opinions Drawing inferences Understanding an elected officer's position</p> <p>Understanding background Recalling details Drawing inferences "Reading" a picture Retelling in own words Expressing opinions Interpreting story clues Relating to theme Discussing Distinguishing between the possible and magic</p> <p>Understanding background Speculating Retelling in own words Expressing opinions Relating to theme</p> <p>Understanding microscope and its importance Noting details Evaluating Recalling details Drawing Inferences Understanding essential meaning Relating reading to life Relating to theme</p> <p>Recalling details Evaluating Noting relationships Drawing inferences Making a comparison Expressing opinions Inferring feelings Relating to theme</p> <p>Expressing opinions Understanding need for critical reading and thinking Using an idea line for comparing Relating to life Noting main ideas Noting aptness of illustrations</p> <p>Recalling story details and characters: matching stories, deeds, heroes Relating unit picture to theme</p>	<p>Using table of contents</p> <p>Using the glossary Posing questions to gain information Using the encyclopedia Reporting Using picture clues Reading further on same subject Writing book reports</p> <p>Using a map Using reference books Giving reports</p> <p>Using reference books Reading for own interest Finding information and reporting</p> <p>Using encyclopedia Using a map Using reference books, taking notes, and reporting</p> <p>Making an idea line Noting structure of an article: sub-headings; main ideas</p>	

IN READING

“What’s a Hero?”

	Literary Appreciation	Word Analysis Dictionary Usage	Spelling	
	<p>Appreciating unrhymed poetry Reading poetry chorally</p> <p>“Human interest” stories Author’s technique: Figurative expressions; colorful informal language revealing feelings through speech</p> <p>Foreshadowing</p> <p>Appreciating poet’s style Discussing one use of poetry Discussing effect of the poem Memorizing</p> <p>Reacting to a humorous poem Noting details and expressions that produce a humorous effect Choral speaking Noting effect of rhyming couplets</p> <p>Characterization Further reading on related topics Recognizing figures of speech; simile and metaphor</p> <p>Noting structure of an article Noting author’s technique to add interest</p> <p>Recognizing similes and metaphors</p>	<p>Noting entry words with variant spellings Recognizing use of <i>i</i> as consonant <i>y</i></p> <p>Reviewing common prefixes and suffixes Interpreting expressions</p> <p>Using a dictionary diagram Dividing words into syllables and placing accent marks</p> <p>Reviewing dictionary symbols and respellings Dividing words into syllables and placing accent marks</p> <p>Visual recognition of new vocabulary Recognizing prefixes and suffixes Selecting the correct word meaning</p>	<p>Spelling words containing <i>i</i> representing the sound of consonant <i>y</i> Special spelling words Building a spelling group</p> <p>Reviewing spelling words with prefixes and suffixes Special spelling words</p> <p>Using syllabication clues to spelling Special spelling words Building spelling groups</p> <p>Using syllabication clues to spelling Special spelling words Building spelling groups</p> <p>Spelling test</p>	

STARTING POINTS

Learning Objectives in

	Pages	Talking	Moving-Acting	Valuing	
	Page 209	Defining meaning of "hero" Discussing photographs		Sharing definitions of heroes Listing qualities of heroes	
	Page 210	Talking about why people react as they do in certain situations Giving opinions about a person's action Giving on-the-spot account	Acting out scene of heroic deed	Developing awareness of differences in peoples' reactions	
	Page 211	Discussing content of Letter to Editor Giving reasons to support opinion	Acting out scene described in Letter to Editor		
	Pages 212-215	Comparing story character with boy in news article.	Presenting scene between boy and his mother	Discussing bravery and personal qualities of story characters	
	Pages 216-217	Recognizing characteristic of courage in different people Applying understanding of "courage" to photographs		Defining "courage" Relating courage to fear and heroes	
	Pages 218-221	Discussing meaning of sentence in story Relating personal qualities to statements made by story character			
	Page 222	Talking about why people want to explore Giving reasons for opinions		Making value judgments about explorers and astronauts	
	Page 223	Discussing famous first words Making up "first words" for imaginary situation	Acting out scenes related to "first words" situations		
	Pages 224-225	Suggesting forms of recognition for outstanding acts Preparing an award ceremony		Discussing whether or not heroes should be rewarded	
	Page 226	Determining purpose and content of newspaper headlines			
	Page 227	Presenting a hero pageant		Summarizing and/or redefining meaning of "hero"	

IN LANGUAGE
"What's A Hero?"

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Writing photo caption</p> <p>Writing conversation between boy and mother Completing comparisons — similes</p> <p>Expressing idea of courage in a sentence</p> <p>Writing description of story character</p> <p>Writing newspaper headlines Writing newspaper report</p> <p>Choosing a hero to write about</p>	<p>Reading story about boy's heroic action</p> <p>Reading and interpreting poem "Courage"</p> <p>Reading story about a heroic character Understanding characterization through what is said</p>	<p>Choosing words to suit an action</p> <p>Locating similes in story</p> <p>Defining meanings of selected words Choosing antonyms</p>	<p>Making class collection of pictures and articles about heroes</p> <p>Researching information on waxworks Planning a hero pageant</p>	

Overview of Theme in Starting Points in Reading

... "I pray thee, then
Write me as one that loves his fellowmen."
Leigh Hunt

"What's a hero?" At the question our minds leap at once to doers of mighty deeds, great warriors, courageous men and women who have risked or sacrificed their lives in spectacular fashion to preserve great ideals or rescue others from disaster. As we read the selections in this unit, however, we find our concept of a hero broadening to include many different kinds of heroism.

The unit opens with "A Song of Greatness," a poem in which an Indian describes the way in which the tales of the great heroes of his tribe inspire in him a resolution to be true to and uphold his great heritage. In "A Funeral for Constable Cameron," a small boy refuses to believe that "a guy has to kill somebody and get killed to be a hero," and perseveres in this belief until he wins a hero's recognition for a conscientious policeman who "did traffic duty at my school for twenty-seven years" and "nobody ever got hurt there."

The next two selections return to the traditional idea of a hero. "The First Quest of the Round Table" tells of King Arthur and his knights, heroes famed in song and story for their high ideals and great deeds. "The Charge of the Light Brigade" honors a gallant group of men who, knowing the need for discipline and obedience in battle, followed an obviously incorrect order and acquitted themselves nobly in an impossible situation.

The mood of tragedy is relieved by a humorous poem, "The Microscope," which tells how Anton Leeuwenhoek devoted himself to this invention until people of his day regarded him as mad and "a dope," but whom later generations have recognized as a hero for giving us the microscope.

Is there a hero in "The Flying Machine?" On first reading, it seems there is not. Indeed, the principal figure, the Emperor, seems a cold and inhuman man. Deeper thought leads us to realize, however, that he not only sacrificed an inventor and an invention he admired, but also violated his own interest in inventions and his love of beauty to ensure that the people of his realm could continue to live in peace and prosperity.

The final selection, "Young Canadian Heroes," tells of young people in our country whom neither they themselves nor anybody else usually thinks of as heroes. They are young musicians, dancers, and volunteer workers who devote their time and energy to giving pleasure and doing service to their fellow Canadians.

"What's a hero?" Perhaps the best definition can be given in the words of Leigh Hunt's *About Ben Aben*—"one who loves his fellowmen."

For specific learning objectives in this theme, see the chart on page 158-159.

Introducing the Theme in Starting Points in Reading

Direct the pupils to open their readers to page 171 and read the unit title, "What's a hero?" Encourage the children to discuss this question and give their ideas as to what constitutes a hero. Most of the responses will probably be along obvious and traditional lines. Accept their concepts as they are, and do not attempt to broaden or influence their ideas in any way at this point.

Call attention to the picture on page 170 and have the pupils determine what the young people in the picture are doing. "Would you call these young people heroes? No, when you think of our ideas of heroes, they don't seem to be, do they? But there must be some reason why this picture appears in a unit about heroes. Let's read the selections in the unit, to see if they give us any other ideas about heroes which might explain the picture."

Readability of Selections in Starting Points in Reading

In the theme "What's a Hero?" the first story "A Funeral for Constable Cameron" is easy to read. The story "The Flying Machine" is average in reading difficulty. Children who are unfamiliar with the King Arthur stories may find "The First Quest of the Round Table" more challenging.

Overview of Theme in Starting Points in Language

The language activities in the corresponding theme in *Starting Points in Language* encourage an in-depth exploration of the concept of heroism. At the outset of the theme students share their initial opinions and formulate a working definition of a hero. Newspaper clippings are starting points for a discussion of heroes today and for acting activities in which students role play their own responses to crisis situations. Stories give students the opportunity to evaluate the actions of others. The theme ends with the students re-considering and possibly amending their initial definitions of heroes.

For specific activities and learning objectives in this theme, see the chart on pages 160-161.

Integration with Starting Points in Language

The language activities in "What's a Hero?" in *Starting Points in Language* might be integrated in this suggested sequence:

Starting Points in Language

1. Page 209—children share their opinions about heroism

3. Pages 210-211—contemporary news clippings are starting points for reporting and acting activities in which children role play a variety of responses

4. Pages 212-215—a story leads to a discussion of the part fear may play in a crisis situation

5. Pages 216-217—the concept of courage is explored through the reading of a poem

7. Pages 218-221—the ability to accept one's fate is seen as another facet of heroism in a story about a doctor who loses his sight

8. Pages 222-223—famous first words provoke a discussion of the heroic qualities of explorers and inventors

11. Pages 224-227—the theme ends with a discussion about rewards for heroic actions, with a hero pageant, and another look at the definition of heroism

Starting Points in Reading

2. The story "A Funeral for Constable Cameron" is a child-centered story that raises the questions: Who is the hero? Is there more than one hero?

6. The traditional idea of heroism is illustrated in the King Arthur story—"The First Quest of the Round Table"

9. A more mature interpretation of the concept of heroism is required to answer the question posed in Ray Bradbury's classic story—"The Flying Machine"

10. The section "Young Canadian Heroes" describes other boys and girls who by working hard for others qualify as heroes

For Added Interest and Enjoyment

Books

*=Easy **=Average ***=Advanced

- *Ardizzone, Edward. *Tim to the Lighthouse*. Walck
- ***Barr, George. *Young Scientist and the Fire Department*. McGraw-Hill
- **Battle, Gerald N. *Gideon: The Boy Who Learned to Lead*. Word Books
- *Beaman, Joyce Proctor. *Broken Acres*. J. F. Blair
- **Bernheim, Marc and Evelynne. *The Drums Speak: The Story of Kofi, a Boy of West Africa*. Harcourt, Brace, Jovanovich
- *Buck, Pearl S. *The Chinese Story Teller*. John Day
- *Bulla, Clyde R. *The Sword in the Tree*. Crowell
- *Burke, Judy. *Migichi, Son of the Lost Empire*. Crowell
- **Colum, Padriac. *The Boy Apprenticed to an Enchanter*. Macmillan, N.Y.
- *Cooper, Elizabeth K. *The Wild Cats of Rome*. Golden Gate
- **Corbett, Scott. *Run for the Money*. Atlantic—Little, Brown
- **Dahlstedt, Marden. *The Terrible Wave*. Coward-McCann & Geoghegan
- *Davidson, Margaret. *Louis Braille, the Boy Who Invented Books for the Blind*. Hastings House
- **Dobbins, John Bennett, and Grizella Hopper. *Fireman's Life*. Denison
- **Hamilton-Merritt, Jane. *Boomee and the Lucky White Elephant*. Scribner's
- **Hibbert, Christopher. *The Search for King Arthur*. American Heritage
- **Heatt Constance (Trans.) *Sir Gawain and the Green Knight*. Crowell
- *Henry, Joanne Landers. *Marie Curie, Discoverer of Radium*. Macmillan, N.Y.
- **Langner, Nola. *Joseph and the Wonderful Tree*. Addison-Wesley
- ***Lanier, Sidney. *The Boy's King Arthur*. Scribner's
- **Lapp, Marguerite Harrington. *The House That Moved*. H. Stewart
- **Larson, Jean Russell. *The Silkspinners*. Scribner's
- **Mackenzie, Sir Compton. *The Stairs That Kept Going Down*. Doubleday
- ***MacLeod, Mary. *The Book of King Arthur and His Noble Knights*. Lippincott
- **Marzell, Ernst S. *Great Inventions*. Lerner.
- **Molarsky, Osmond. *Where the Good Luck Was*. Walck
- ***Nogenda, Musa. *Dogs of Fear: A Story of Modern Africa*. Holt, Rinehart & Winston
- **Reeves, James. *Maidun the Voyager*. Walck
- *Schiller, Barbara. *The Kitchen Knight*. Holt, Rinehart & Winston
- **Singer, Isaac Bashevis. *The Topsy-Turvy Emperor of China*. Harper
- **Sobel, Donald J. *Greta the Strong*. Follett
- **Sypher, Lucy Johnston. *The Edge of Nowhere*. Atheneum
- *Troughton, Joanne. *Sir Gawain and the Loathly Damsel*. Dutton
- ***Verdick, Mary (Ed.) *Amazing Adventures: Real Stories of Danger and Daring*. American Educational Publications
- **Wagner, Geoffrey Atheling. *The Innocent Grove*. World Publishing
- **Westwood, Jennifer (Trans.) *Medieval Tales*. Coward-McCann
- **Witheridge, Elizabeth. *Dead End Bluff*. Atheneum
- **Wrightson, Patricia. *An Older Kind of Magic*. Harcourt, Brace, Jovanovich
- **Zei, Aliki (Trans. by Edward Fenton). *Petro's War*. Dutton

A Song of Greatness

A translation of a Chippewa Indian song, describing beautifully and simply the way in which the tales of great deeds of ancient heroes inspire later generations to greatness.

Objectives

Comprehension

- Drawing inferences
- Explaining in own words
- Relating reading to life

Developing Concepts

- One's heritage should be recognized and appreciated
- Each individual in his human dignity can be great

Literary Appreciation

- Appreciating unrhymed poetry
- Reading poetry chorally

Starting Points

Getting Ready to Listen

Tell the pupils that the poem on page 171, "A Song of Greatness," is a Chippewa Indian song that has been rewritten in English by Mary Austin. "How would the Indians of long ago learn about their ancient heroes since they didn't have books?" Discuss with the children the roll of the storytellers—the old men of the tribe—who told tales and sang songs of the great ones. Recall how the grandfather in "Wild Bird" tried to carry on this custom and pass on to his grandson knowledge of his ancestors and his heritage.

Have the pupils listen as the poem is read aloud to find out how one Indian reacted to the tales the storytellers told.

Delving Into the Poem

Listening, Reading, and Discussing

After the children listen to the poem, ask them to tell in their own words the Indian's thoughts about his people and himself. Ask, "How does the Indian learn of his people's great deeds? What inspires him to do great things? What does he hope for the future? How can we learn of our heroes? What can we learn from the stories of their great deeds?"

Direct the pupils to open their readers to the poem. Have them read it silently while the teacher or a pupil who reads well reads it orally, slowly and thoughtfully.

Exploring Further Afield

This poem lends itself to choral reading. Allow the children to suggest a simple arrangement. The final oral reading may be given as the "old men" of the tribe might have chanted it before an audience of young people. Additional interest would be given by having the choral reading accompanied by the rhythm beaten softly on a drum or tom-toms.

A Funeral for Constable Cameron

Pages
172-185

A young boy refuses to believe that "a guy has to kill somebody and get killed himself to be a hero" and perseveres in this belief until he wins recognition for a conscientious and faithful but unspectacular policeman as a hero "in a quiet sort of way."

Vocabulary

Names: *Sergeant McDermott, Mabel, Constable Clarence Cameron, Jason Palmer, Principal Harris, Chief Bradley, Patrol Sergeant Anders, Loomis, Globe-Dispatch, Moscow*

Enrichment Words: *Sam Browne belt*

Phonetic Words: *blond, youngster, scuffed, patrol, bandits, fantastic, locker, butt, omitted, buckling, armband*

More Difficult Words: *constable, sergeant, knuckles, lousy, secretary, bullet, miracle*

Objectives

Comprehension

- Speculating
- Discussing
- Retelling in own words
- Expressing opinions
- Drawing inferences
- Understanding an elected official's position

Creative Expression

- Writing and illustrating a newspaper story
- Writing character sketches

Developing Concepts

- There is such a thing as "quiet" heroism: one does not have to kill and be killed to be a hero
- An elected official is responsible to and should serve all the people

Literary Appreciation

- "Human interest" stories
- Author's technique: figurative expressions; colorful informal language; revealing feelings through speech

Locating and Organizing Information

- Using table of contents

Starting Points

Getting Ready to Read

Speculating

Direct the pupils to open their readers to the table of contents and find the title of the first story in Unit 6. Encourage them to speculate on what a story with this title might be about. Since it appears in a unit about heroes, they will probably suggest that Constable Cameron did some spectacular deed that cost him his life and was honored with a special funeral.

Discussing *"quiet"* *heroism*

Have the pupils turn to page 172 and read the introductory exercise in the left-hand column. Let them discuss the meaning of "a hero in a quiet sort of way." Since they have already discussed the generally accepted definition of a hero, direct the discussion of the second question, "What other kinds of heroes are there?" to a consideration of various types of "quiet" heroism.

Setting *purposes* *for reading*

The discussion of "quiet" heroism will suggest to the pupils that perhaps their original ideas of Constable Cameron's heroism may not be right. They will be wondering what Constable Cameron actually did to be called a hero "in a quiet sort of way." Suggest that they read the story to find out what he did.

Reading and Checking

*Literal
comprehension*

Let the pupils read the story. When they have finished reading, call upon a volunteer to tell in his own words just what Constable Cameron did.

Delving into the Story

Thinking About What Was Read

*Expressing
opinions;
drawing
inferences*

1. "Do you think Constable Cameron was a hero?" Encourage the pupils to support their opinions with reasons. They will probably agree that he was.

2. "Why do you think Jason found it so hard to convince people that Constable Cameron was a hero?" (They were inclined to think of a hero as someone who did something in a spectacular and exciting way and didn't stop to realize that Constable Cameron, simply by doing his duty faithfully and well, had undoubtedly saved many children from being hurt or killed. In addition, they were not used to listening to a child and considering a child's ideas seriously.)

3. "Why do you think Jason managed to convince Sergeant McDermott so easily?" (He obviously listened to Jason and so was able to see his point of view. Being in the police force himself, he was in a position to appreciate just how much good "a fine officer" who "did his duty" could do.)

4. "Why do you think the police department finally give Constable Cameron a big funeral?" (The newspaper story was written up in such a way as to arouse the interest and sympathy of the readers and make them see that Constable Cameron was indeed a hero. The story was put on the front page of the paper so that everyone would see it. If the police department hadn't given Constable Cameron a big funeral after that story appeared, the whole town would have been aroused and angry.)

5. "Why did the newspaper include a picture of Jason's father?" (It would add a great deal of appeal to the story to stress the fact that the little boy who had worked so hard to win recognition for his friend was the son of a man who was serving his country.)

6. "Sergeant McDermott said that his gold badge would turn to tin if he didn't see to it that Jason rode in the first car in the funeral procession. What did he mean by that?" (All the people would be expecting Jason to be in a position of honor in the procession. They would lose much of their respect for Sergeant McDermott and the whole police force if the boy were overlooked.)

7. "Why did Jason feel that he must wear his belt and armband?" (It was as a member of the school traffic patrol that he had met and worked with Constable Cameron, so Jason felt he must honor his friend by appearing in his official "uniform.")

8. "Constable Cameron was the official hero of this story, but there is another hero in the story too. Who do you think it is? Why do you think so?" Lead the pupils to see that Jason can also be considered a hero. It took a lot of courage for a nine-year-old boy to go all alone to the police station, to the principal's office, to the home of the Chief of Police, and to the Mayor's office. He risked making his teacher and his mother angry by missing school, he risked the anger of the police by arguing with Sergeant McDermott and by going to see the Chief of Police when he had been told not to, and he refused to leave the Mayor's office, even though they were all angry with him, until Sergeant McDermott came and got him. He knew he had made all these people in high places angry with him, and he expected that he might get into serious trouble and even be arrested. But he was so firmly convinced that a man, who did his duty faithfully and never let a child get hurt where he was controlling traffic, was every bit as much a hero as someone who spectacularly "killed somebody and got killed himself," that he persevered, with no thought for himself, until he won recognition for his friend.

Rereading for Specific Purposes

Sufficient careful rereading of the story will be required in doing the creative writing assignments suggested below.

Exploring Further Afield

*"Human
interest"
stories*

Literary Appreciation. Explain to the pupils that the newspaper would publish the story about Jason and put it in a prominent place because it would be what is called a "human interest" story. A "human interest" story is one, usually involving ordinary, every-day people, that has something about it that appeals to the readers and arouses in them sympathy, pity, anxiety, pleasure, and so on.

For example, if the newspaper has a story about a small child who wandered away from home and was found after the police had spent several hours looking for him, most readers would not be particularly interested. They would merely think that the child should be taught to obey and his mother should look after him better. But if the child's dog was missing and the child had got lost while trying to find it, the reader would be interested and feel sympathy for the little boy. They would be glad he had been found and would be hoping that his dog would be returned to him. In such cases, if the dog is eventually found, the newspaper editor will put that in the paper too, because he knows a lot of his readers will be interested and will be pleased to know that the story had a completely happy ending.

As another example, if two sisters living in the same town, or even in different towns, visited each other, a newspaper would not be likely to publish the story, because there would be nothing unusual about it to catch the reader's attention. But if the two sisters had been separated and hadn't seen each other for twenty or thirty years, the story would become a human interest story. Readers would find it interesting and would feel pleasure at the sisters' happiness.

Encourage the pupils to select the details and events in the reader story that would make it a good "human interest" story for the newspaper.

Suggest that the pupils be on the alert for human interest stories in the local newspapers.

*Writing and
illustrating
a newspaper
story*

Creative Writing and Art. 1. Have the pupils read and carry out the assignment suggested in the third paragraph in the right-hand column on page 185. Suggest that they read carefully all the things Jason says in the story and base their newspaper article on his speeches. Point out that the reporter would have no way of knowing what other people in the story said, apart from what Jason might tell him. Remind them to give their newspaper story a good headline. If preferred, the pupils may do the assignment individually, rather than in a group. If this is done, have the completed stories and illustrations displayed for all to enjoy.

*Writing
character
sketches*

2. Some pupils might prefer to write character sketches of Constable Cameron, Sergeant McDermott, or Jason. Suggest that before they begin writing, they reread the story very carefully and make notes of everything that helps to reveal the character of their chosen subject, so that they will be able to base their character sketches on the clues given in the story. When they have finished, allow them to share their character sketches with the group.

*Understanding
an elected
official's
position*

Discussion. "In the story Sergeant McDermott asked the Mayor's secretary, 'Isn't the Mayor the servant of the people?' What did the Sergeant mean? Do you think the 'people' includes children as well as grownups who elect the Mayor and pay the taxes from which he draws his salary?"

Skills for Reading and Research

Comprehension, Study, and Research Skills

*Author's
technique
figurative
expressions*

Literary Appreciation. 1. Point out to the pupils that the author of "A Funeral for Constable Cameron" has made his writing interesting by using a number of expressions which do not mean exactly what they say. Read each of the following expressions to the pupils. Have the pupils skim the page to find the expression and note the context, then ask them to explain what the expression means.

1. Page 174. I'm beginning to understand what you're driving at.
2. Page 177. . . . he's a kid you can't head off.
3. Page 178. The police car drew all the kids in the neighborhood.

4. *Page 181.* . . . the Mayor is raising the roof.
5. *Page 181.* Take this kid off our hands.
6. *Page 182.* If things get too rough . . .
7. *Page 182.* Not unless you can shout it from the rooftops.
8. *Page 185.* . . . that's neither here nor there.

*Author's
technique:
colorful,
informal
language*

2. Point out, too, that the author has had his characters use sloppy pronunciation and incorrect grammar. Explain that most people do not pronounce their words carefully and use precise grammatical speech in everyday conversation. They are usually too much interested in what they are saying to think of how they are saying it. If the author had had his characters pronounce every word correctly and use perfect grammar, the effect would be stilted and unnatural and the characters would not seem real. It is by having the characters talk as people really do that the author makes them "come alive" to the reader.

To illustrate this point, read each of the following examples to the pupils, and have them express it in correct English, so that they can appreciate how stilted it would sound. If preferred, the examples could be duplicated and distributed to the pupils for independent written work.

1. *Page 173.* On account of he rates it.
2. *Page 173.* I'd like to know how come a funeral—even for a nice guy like Cameron—is of interest to a boy like you.
3. *Page 174.* Okay. Is he gonna have a Sergeant's funeral?
4. *Page 174.* Sure. And I read about another cop who shot a man who was holding a woman prisoner. Only the cop got killed too.
5. *Page 174.* I guess that makes him a hero . . . kinda . . . I guess he didn't make much noise like shooting, and he didn't kill anybody, but he sure was a hero.
6. *Page 177.* There's some kid here says you sent him.
7. *Page 177.* I feel so lousy . . .
8. *Page 181.* You heard me. And get here fast. Take this kid off our hands. He won't move. He says he's got certain rights or . . . something.
9. *Page 182.* Aw, that's all right. Boy, I got myself into a mess this time all right.
10. *Page 182.* Gosh, how's a guy supposed to do that? Heck, nobody would even hear me.

*Author's
technique:
revealing
feelings
through speech*

3. An interesting device to point out to the children is the deterioration of Jason's speech, grammar, and manners as he gradually feels more at ease with Sergeant McDermott. (See page 172, paragraph 4, to the bottom of page 173) When he first comes into the police station, he is firm, but he is not sure of his reception. He calls the sergeant "Sir," he pronounces his words correctly, and he uses fairly correct grammar. Then, as he senses the sergeant's kindness and interest, he relaxes and becomes intent on explaining his mission. As he loses his awe of the sergeant, he gradually lapses into the manner of speaking that he would use in talking to a friend of his own age. This not only has the effect of conveying Jason's feelings to the reader; it also reveals the sergeant's kindness, interest, and genuine love of children.

Word-Study Skills

(Lesson 19)

Dictionary Usage

Noting entry words with variant spellings

Phonetic Analysis

Recognizing use of *i* as consonant *y*

Spelling

Spelling words containing *i* representing the sound of consonant *y*

Special spelling words

Building a spelling group

The First Quest of the Round Table

The story of how the famous round table came to be and the first adventure of King Arthur and the Knights of the Round Table—those larger-than-life heroes of legend and story.

Vocabulary

Names: *Camelot, King Arthur, *Pentecost, Merlin, *Logres, *Gawain, Tor, King Pellinore, *Archbishops, *Guinevere, Questing Beast, Sir *Launcelot, Sir *Percivale, Wales, Holy Grail, Sir *Tristram, Sir Abelleus, Lady Nimue

Enrichment Words: *therein, *howbeit, *brachet, *palfrey*

Phonetic Words: *amend, abbey, knelt, *hart, baying, strode, bell, rebuked

More Difficult Words: *nephew, siege*

Note. Starred words are included in the glossary of the reader. The words *baying* and *bell* are listed because of their unusual meanings in the story.

Objectives

Comprehension

- Understanding the background of a story
- Recalling details
- Drawing inferences
- "Reading" a picture
- Retelling in own words
- Expressing opinions
- Interpreting story clues
- Relating story to theme
- Discussing
- Distinguishing between possible and magical happenings.

Creative Expression

- Writing and presenting a play
- Listening to a record

Literary Appreciation

- Foreshadowing

Locating and Organizing Information

- Using the glossary
- Posing questions to gain information
- Using the encyclopedia
- Reporting
- Using picture clues
- Reading further on same subject
- Writing book reports

Getting Ready to Listen and Read

Using the
glossary

Since there are quite a few unusual names and words in this selection, it might be as well to do some preliminary vocabulary work. Write the following names on the chalkboard and have each one located in the glossary of the reader. As each name is found, ask a volunteer to pronounce it, then have all the pupils say it several times until it becomes familiar.

- | | |
|-----------|-----------|
| Camelot | Launcelot |
| Logres | Percivale |
| Gawain | Tristram |
| Guinevere | |

There is one other name which may cause difficulty. It is included in the glossary, but unfortunately there is an error in the pronunciation. This will be corrected in the next printing, but meanwhile it should be written on the board together with its correct pronunciation — Abelleus (a bel' ē əs).

Now place the following words on the board and have the pupils locate each one in the glossary to discover its pronunciation and locate each one in the glossary to discover its pronunciation and meaning.

- | | |
|-------------|---------|
| Pentecost | palfrey |
| Archbishops | amend |
| howbeit | hart |
| brachet | |

Developing
background

Explain to the pupils the meanings of *baying* and *bell*, as used in this story. *Baying* is the howling of a hound, and *bell* means a bellow or cry.

Ask the pupils to turn to page 186 of their readers. Read to them, or call upon a good oral reader to read aloud, the first paragraph of the introductory note.

Recall that during the Middle Ages there were very few books and only members of religious orders learned how to read. But people still loved stories, and minstrels used to travel about singing songs and telling stories of great heroes. These heroes may originally have been real men who had done something outstanding. But as each minstrel told about them, he added ideas and details of his own. The heroes were sung about as super-heroes, too perfect and wonderful to be true, always brave, loyal, and truthful, completely without fear, who spent their lives righting wrongs and fighting forces of evil. Since the people of that time believed in magic and in strange beasts, magical happenings were added to the stories and forces of evil were represented as dragons and monsters. Among the most famous of these heroes were King Arthur and his Knights of the Round Table.

If any of the pupils have read or heard stories about King Arthur, let them tell what they know to the group. If not, explain that, in these songs and legends, King Arthur was a brave and just king who united his country and brought peace and prosperity to his people. He gathered about him a group of outstanding knights, and together they devoted their lives to fighting evil, protecting the poor and helpless, and upholding justice.

Ask a pupil to read aloud the second paragraph of the introduction on page 186, as the others follow in their readers. Then suggest that the pupils listen as you read the story to them, to find out what the first adventure was.

Setting
purposes
for listening

Delving into the Story

Listening, Reading, and Discussing

Pages
186-188

"The first part of this selection tells about the famous Round Table. Listen as I read it to you, to find out what the Round Table was and how it came to be."

Read to the end of the second paragraph on page 188, then let the children read it again, silently. Check their comprehension by asking questions such as the following:

<i>Recalling details</i>	<p>"Why was the Round Table necessary? How did it solve the problem?"</p> <p>"Why was this a special day for King Arthur?"</p> <p>"What did King Arthur say the newly created knights must do? Why did he give this command?"</p>
<i>Inference</i>	<p>"What did the Round Table look like?"</p> <p>"Who or what do you think Merlin was?" (A magician.) "What makes you think so?" (He made chairs on which the names could appear and disappear. He knew what would happen in the future.)</p>
<i>Asking for information</i>	<p>Ask the pupils if there is anything further they would like to know about this part of the story. They will probably ask:</p> <p>"What was the Questing Beast? Did King Pellinore ever catch it?"</p> <p>"What was the Holy Grail?"</p> <p>"Who was the knight who finally was allowed to sit on the Siege Perilous?"</p>
<i>Using the encyclopedia; reporting</i>	<p>There are so many characters, monsters, and events in the King Arthur legends that only the most famous are usually included in an encyclopedia. Explain that King Pellinore and the Questing Beast are not in handy reference books and ask the children to suggest what the Questing Beast might be. Lead them to see that it was probably some force of evil, represented by a dragon or monster. Since the knights were usually the winners in such legendary contests, it is reasonable to assume that King Pellinore eventually found and killed the Questing Beast.</p> <p>Appoint a volunteer to find the entry "Round Table" in the encyclopedia, read the part under the sub-heading "Holy Grail," and report to the group what the Holy Grail was and who finally sat in the Siege Perilous.</p>
<i>Pages 188-190</i> <i>Picture clues</i>	<p>As an introduction to the rest of the story, read paragraphs three and four on page 188 to the pupils. Let them study the picture on page 189, and speculate on what the "strange and marvellous thing" might be. Then suggest that they listen to the rest of the story to learn what actually happened.</p>
<i>Retelling</i> <i>Recalling details</i>	<p>Read to the end of the story, then let the pupils read silently to note the details. Check comprehension, as follows:</p> <p>Ask volunteers to retell in their own words what happened.</p> <p>"Why didn't King Arthur want to do anything for the young lady?" (He was afraid he would be involved and didn't want to be parted from his bride so soon after their marriage.)</p>
<i>Inference</i>	<p>"Why did Merlin tell King Arthur that the event could not be ignored or it would 'bring shame to Logres, and to you and your knights'?" (King Arthur and his knights were pledged to right wrongs, protect the helpless, and uphold justice. They would not be living up to their pledge if they let a young maiden be robbed and carried away against her will.)</p> <p>"Why do you suppose the knights sat still and did nothing while all those events took place?" (Merlin had told them to be still and watch. He had probably cast some sort of spell on them which prevented them from reacting to such noisy and violent happenings in the normal manner.)</p>
<i>Recalling details</i>	<p>"Why did Sir Abelleus seize the brachet and ride off with it?" (The brachet was probably valuable and Sir Abelleus's greed overcame him. Since he was seated at a small table, he was obviously not a man of the high character required of the Knights of the Round Table.) "How was he able to act in spite of Merlin's spell?" (The spell was probably broken for him when the brachet knocked him over. It is also possible that Sir Abelleus acted as he did because Merlin put a spell on him to make him do so. His stealing of the dog was a part of the action.)</p> <p>"What events in this last part of the story confirm your idea that Merlin was a magician?" (He knew what was going to happen before it happened. He must have cast a spell over the knights to make them act as they did. He knew what was in store for Sir Gawain, Sir Tor, and King Pellinore. He knew what was going to happen to himself.)</p>

Thinking About What Was Read

Drawing inferences

1. "Do you think Merlin was a powerful and important person in King Arthur's court? What makes you think so?" (He seemed to be in charge of everything. It was he who arranged the

feasts and told everybody what to do. When he spoke, everyone listened to him. The knights remained still, as Merlin told them to, through all the commotion. Merlin felt that he could scold the king, and King Arthur said that he would do as Merlin advised. Merlin told the knights what to do to help the young lady, and they did it without question.)

*Expressing
opinion*

2. "Why do you suppose Merlin held such a position of power in the court?" (On the basis of this excerpt alone, the pupils will probably suggest that Merlin gained his position of power through magical means; that the king and the knights were awed by him, and perhaps feared what magical things he might do to them if they didn't obey him. At this point it might be as well to explain that Merlin was a good magician who used his magical powers to aid his country. When the land was torn by strife, he brought together the two people he thought best to be the parents of a strong leader. When Arthur was born he protected him until he was grown up. Then he helped him to gain recognition as king and establish peace and prosperity in the land. Arthur and the knights respected and trusted him and were willing to accept his guidance.)

Foreshadowing

3. "Sometimes an author does not say outright what is going to happen. Instead he gives some clues, which are easily passed over if we are not on the alert for them. For example, the author does not say outright that the knight who will occupy the Siege Perilous is not one who is present in this part of the story. Merlin does say, 'And he shall come at the time appointed,' but that could mean 'he shall come to sit in the Siege Perilous.' However, if we read the clues, we know it won't be anyone present. Can anyone suggest what the clues are?" Remind the pupils that that man must be "the best knight of all." That means that he must be absolutely honorable, faithful, loyal, courageous, and unselfish. None of the knights lives up to this description because they were all ambitious and selfish enough to want to be honored with seats near the head of the table. King Arthur does not qualify because he was willing to shirk his duty to stay with his bride. Even King Pellinore should not have stopped to rest while pursuing the Questing Beast. Therefore, it has to be someone not yet present.

Urge the pupils to look for foreshadowing clues in their reading. Explain that it adds enjoyment and fun to reading, somewhat like knowing the answer to a riddle when everyone else is stumped, or knowing how a magic trick is done when everyone else is puzzled.

*Relating
to theme*

4. "So far in this unit we have met two kinds of heroes—the spectacular kind that everyone thinks of first when the word hero is mentioned, and the quiet kind that might easily be overlooked. How would you classify the heroes in this story?" Allow the pupils to express their ideas, then lead them to see that these should be classified as idealized heroes. They are too good to be true—no human being could ever be so perfect as they were supposed to be. They have their place in our heritage, however, for they act as shining examples, as ideals for us to try to follow and live up to.

*Interpreting
an expression*

5. "In the story, when Merlin first mentioned the Round Table, he said it would be 'a table whose fame shall live while the world endures.' What did he mean by that? Would you say that his prophecy has so far come true? How?"

Exploring Further Afield

*Initial
reader
activity*

Discussion. Refer the pupils to the suggested activity in the left-hand column of page 186 of the reader. Read the activity and encourage the pupils to discuss and answer the questions it poses.

*Using the
encyclopedia*

Research. Explain to the pupils that the hero tales of the Middle Ages were often based originally on real people, and then were extended and enlarged upon as they were told and retold by various minstrels. Suggest that they consult the encyclopedia to find out if King Arthur and Merlin were real people, and to learn more about them and about the legends that grew up around them. If they are using *World Book Encyclopedia*, direct them first to the "Round Table" entry, and remind them to check all the other entries mentioned at the end of that article. They may do this purely for their own interest, or they may be asked to take notes and prepare reports on their findings.

Further
reading;
book reports

Writing and
presenting
a play

Listening to
a record

Enjoying Other Stories. Encourage the pupils to read more about the Knights of the Round Table, as suggested in the first activity on page 190 of the readers. The book mentioned in the activity and the additional ones listed on page 164 of this guidebook, are possible sources. Consult the school or public librarian about the best books available at the pupils' present level of reading. Suggest that the pupils choose one book or story that they like particularly, and write a book report about it. Remind them to include the title of the book, the title of the story within that book, and the name of the author, indicate what the story is about, and tell why they like it.

Dramatizing a Story. If the pupils are interested, have them choose a story about King Arthur and his knights and dramatize it. Allow them to do as much of the planning, rewriting, and preparing as possible, but be ready to supply help and direction if necessary. Let the pupils act out their dramatization first for their own amusement. Then, if it seems promising enough, help them to polish it and rehearse it well, and invite another group or class to enjoy the finished play.

Music. The pupils would enjoy listening to recordings of the music and songs from *Camelot*, the Broadway musical that was based on the story of King Arthur.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Distinguishing
between the
possible and
magic

Critical Reading. Explain to the pupils that the stories of King Arthur are legendary. Very little is actually known about him and his reign. Many of the things told about in the legends, however, are things that could actually happen. Since the storytellers of old delighted in magic, however, the legends contain magical things that could not happen.

This exercise may be done orally or may be duplicated for independent work. If it is done orally, direct the pupils to listen, as you read each item, to decide whether it could happen or whether it should be classified as magic. If written, direct the pupils to decide upon each item and write P on the line if it could possibly happen, M if it should be considered magic. (Answers are indicated.)

1. King Arthur held a feast at Easter. (P)
2. The guests disagreed over the seating arrangements. (P)
3. The names on the chairs could appear and disappear. (M)
4. The fame of the Round Table could last forever. (P)
5. Some chairs had names of people who had not yet joined King Arthur's group. (M)
6. One chair bore the name of someone not yet born. (M)
7. The knights gathered together for the Feast of Pentecost. (P)
8. Arthur and Guinevere were married. (P)
9. The knights sat still and silent while the hart, the dog, and sixty hounds raced around the hall, the damsel pleaded for justice, and the strange knight forcibly carried the maiden off. (M)
10. One lesser knight stole a dog. (P)
11. King Arthur knighted King Pellinore. (P)
12. Merlin told what would happen in the future. (M)

Word-Study Skills

(Lesson 20)

Structural Analysis

Reviewing common prefixes and suffixes

Language Development

Interpreting expressions

Spelling

Reviewing spelling words with prefixes and suffixes

Special spelling words

The Charge of the Light Brigade

No unit about heroes would be complete without recognition of those who offer their lives and service in time of war, and what better example than that gallant band of British calvarymen who sacrificed themselves so unflinchingly for their country. And what better telling than the poem which immortalized their heroism!

Objectives

Comprehension

- Understanding background of story
- Speculating
- Retelling in own words
- Expressing opinions
- Relating to theme

Creative Expression

- Writing biographical sketches
- Writing a newspaper report
- Rewriting the story in prose

Literary Appreciation

- Appreciating poet's style
- Discussing one use of poetry
- Discussing the effect of the poem
- Memorizing

Locating and Organizing Information

- Using a map
- Using reference books
- Giving reports

Background Information

The Crimea

Crimea is a peninsula, rich in minerals and good agricultural land, which extends southward from Russia into the Black Sea.

The Crimean War

The Crimean War, 1853-1856, was fought by the allied armies of England, France, Turkey and Sardinia against the Russians. The ostensible cause was a dispute over the control of the Holy Places in Jerusalem, but the underlying causes were political, economic, and the struggle for power among the various nations. The pupils might be interested in knowing that it was during this war that Florence Nightingale set up her first nursing system.

Battle of Balaklava

The Battle of Balaklava was fought on October 25, 1854, during the Crimean War. Balaklava is located on the southern tip of the Crimean Peninsula. The British and their allies had captured the town and set up a base there. The Russians sent a large force to recapture the town. A fierce battle ensued, during which both sides suffered heavy losses and the Russians were defeated. It was during this battle that the incident described in the poem took place.

The charge of the Light Brigade

The Light Brigade was a band of about 600 cavalrymen, mounted on horses and armed with light weapons. Before the days of mechanized units, such brigades were used in making lightning attacks on the outlying units of the enemy, or on enemy encampments, or on marching forces not yet drawn up into battle formation. They were not used against strong, heavily armed positions. However, during the Battle of Balaklava, a high officer blundered and ordered the Light Brigade to charge into the midst of the heaviest fighting and attack the heavy guns and cannon positions. The men knew that the order must be an error, but they were so well trained and disciplined that they obeyed the order and advanced. They were able to accomplish nothing, but they did their best. Less than one-third of the men survived. When their tragic story became known, people were amazed at their courage, and Tennyson, who was Poet Laureate of England at the time, celebrated their heroism in the poem which appears in the reader.

Getting Ready to Listen

*Establishing
the scene*

Tell the pupils about the Crimean War and the Battle of Balaklava, drawing upon the background information above. On a map of Western Russia, have them find the Crimean Peninsula and locate Balaklava on the southernmost coast of the peninsula. Then, on a map of the world, have them find the Crimean Peninsula again, to note how far away from their home base in England the British forces were fighting. Let them discuss briefly the difficulties in doing battle so far from home before the days of airplanes, fast diesel-powered ships, and telegraph.

*Setting
purposes for
listening*

Explain what the Light Brigade was and how such brigades were usually used. Then ask the pupils to imagine what happened when a mistake was made and this little band of 600 men, mounted on horses and armed only with sabres, was ordered to ride into the worst part of the battle and attack the heavy Russian gun emplacements. When they have expressed their ideas, suggest that they listen to hear how a famous poet described the event.

Delving into the Poem

Listening, Reading, and Discussing

*Listening
and reading*

Read the poem to the children as they listen with books closed. Then direct them to open their readers to page 191. Read the poem again, as the pupils follow in their readers to familiarize themselves with the details. Promote a discussion of the poem somewhat as follows:

*Retelling
in own words*

1. Call upon volunteers to tell in their own words what happened in the poem. Make sure the children understand that these men did, to the best of their ability, exactly what they had been trained to do. A light cavalry brigade was trained to advance as quickly as possible, make a quick attack, and then withdraw. These men advanced until they reached the Russian gun emplacements, attacked the gunners, and then withdrew. They did not retreat because they were defeated or driven back.

*Expressing
opinions*

2. Explain that discipline and obedience to orders are necessary when fighting a battle. The individual soldier knows only what is happening in his own part of the battle, and frequently has no idea of how his action fits into the picture. Only the higher officers, who are directing the whole battle, really understand what is taking place. Therefore the individual soldiers must do their part as ordered, whether they understand it or not. In the case of the members of the Light Brigade, however, the men knew that the order given to them must be a mistake. "Do you think these men were right to do as they did and follow the order? What else might they have done?"

*Relating
to the theme*

3. "Do you think these men were heroes? Why?" Some of the pupils may feel that the men were fools, not heroes; others may think they were heroes because they were brave. Lead the pupils to see that the men were heroes, not because they obeyed blindly without protest, but because they faced almost certain death to do their duty to their country as they saw it—as they had been trained to see it.

*Appreciating
poet's style*

4. Call attention to the poet's style, emphasizing the following points:
a. The repetition of "half a league." These horsemen were used to riding at full speed upon their objective. This repetition of the half-league distance suggests how they had to struggle slowly, bit by bit, to advance to the Russian guns.

b. The colorful expressions—"Valley of Death," "into the jaws of death," "into the mouth of hell."

c. The use of *s* and *sh* sounds—"stormed at with shot and shell," "shattered and sundered"—and particularly the use of sibilants and crisp words—"flashed all their sabres bare, flashed as they turned in air, sabring the gunners there"—to suggest the sound of the sabres swishing through the air.

*One use of
poetry*

5. "In the last verse the poet asks, 'When can their glory fade?' The Light Brigade's charge was of no importance in the battle as a whole because it accomplished nothing. At best, it might have been given a brief paragraph in the newspapers, which people would read, feel sorry for the tragedy of it, and soon forget. What has kept the memory of these gallant men from fading?"

Point out that this is one of the uses of poetry. A really good poem, such as "The Charge of the Light Brigade," is read by generation after generation, and keeps alive the events, the deeds, the feelings, and the scenes it describes.

*The effect
of the poem*

6. "It has been said that 'this poem glorifies the idea that a soldier must blindly obey his orders.' Do you agree with this statement? Why or why not?" Hopefully the pupils will realize that it is not the blind obedience that is glorified in this poem, but the men's personal sacrifice to what they believed was their duty. Actually, the vivid descriptions of the horrors the men faced, and particularly the lines

*Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die;*

are more calculated to make people question blind obedience to orders and to emphasize the tragedy such blind obedience can bring about.

Exploring Further Afield

*Learning
the poem*

Memorization. The rhythm and magnificent language of the poem may make some pupils want to memorize it. Encourage all the pupils to read the poem several times to become thoroughly familiar with it. Explain that the poem is a classic of English literature and they may often come across quotations from it or allusions to it in their reading.

*Using
reference books*

Research and Reports. 1. The Crimean Peninsula is an interesting part of the world. Some pupils may be interested in consulting the encyclopedia and geography texts to learn more about it and report their findings to the group.

2. The lack of facilities for caring for the wounded and the high death rate prompted Florence Nightingale to set up a nursing service, despite great opposition. Some pupils may wish to learn about this stubborn and courageous woman and her fight to aid the sick and wounded. Refer the pupils to the encyclopedia and ask the librarian to suggest books about Florence Nightingale. Have the pupils report their findings in the form of a biographical sketch.

*Writing
newspaper
reports
Writing
prose
descriptions*

Creative Writing. 1. Some pupils might write brief paragraphs about the Light Brigade's action as it might have appeared in the newspapers at the time of the Battle of Balaklava.

2. Other pupils might like to write the event described in the poem as a prose story. Urge them to make their stories as vivid as possible and encourage them to borrow words and phrases from the poem to add color to their writing. Remind them that any phrases taken directly from the poem must be put in quotation marks.

Page 194

The Microscope

After the seriousness and tragedy of the previous poem the pupils will welcome this light and humorous account of another kind of hero.

Objectives

Comprehension

- Understanding the microscope and its importance
- Noting details
- Evaluating
- Recalling details
- Drawing inferences
- Understanding essential meaning
- Relating reading to life
- Relating to theme

Creative Expression
Writing humorous poems

Literary Appreciation

Reacting to a humorous poem
Noting details and expressions that produce a humorous effect
Choral speaking
Noting effect of rhyming couplets

Locating and Organizing Information

Using reference books
Reading for own interest
Finding information and reporting

Starting Points

Getting Ready to Listen and Read

*Discussing
the microscope
and its
importance*

Direct the pupils to find in the table of contents the title of the selection which appears on page 194 of the reader. Elicit what the pupils know about the microscope. Ask a pupil to find the entry *microscope* in the dictionary and read the definition aloud to verify or correct the children's impressions. Make sure the pupils realize that the microscope plays a very important role in medicine and other sciences, for it enables doctors and scientists to see objects, like bacteria and blood cells, so very small that they are completely invisible without the microscope's help.

*Setting
purposes
for listening*

Tell the pupils that the selection "The Microscope" is a poem which describes how Anton Leeuwenhoek (lā'vən hūk), the Dutchman who invented the microscope in the seventeenth century, worked on his invention. Suggest that they listen to find out what Leeuwenhoek did and how the people of his day regarded the inventor and his invention.

Listening and Reacting

*Reacting to
the poem*

Read the poem to the pupils as they listen with readers closed. After the serious introduction, the pupils will be expecting a serious treatment of the subject. They will be surprised and delighted that the poem is funny. Allow time for their laughter and comments.

Delving into the Poem

Reading and Discussing

*Reading
for details*

Direct the pupils to open their readers to page 194 and read the poem silently to familiarize themselves with the details. Then promote a discussion as follows:

Evaluating

1. "Did you like this poem? Why, or why not?" The pupils will probably say that they like the poem because it is funny.

*Noting
humorous
details*

2. "What makes the poem funny?" The pupils will probably realize that much of the humor arises from the choice of objects mentioned as examples of what Leeuwenhoek saw through his microscope. Have them skim through the poem to note all these funny details. If no one mentions it, point out that the choice and arrangement of words and the use of alliteration also add to the humorous effect. Call attention to "pincushions, cloth, and such," "fumed and fussed," "legs of lice," "spider's spinning gear," "bugs that swim and bump and hop," "crazy in the head," "called him dumkopf, which means dope."

*Recalling
details;
inference*

3. "How did the townspeople regard Anton Leeuwenhoek?" (They laughed at the inventor and thought he was crazy.) "Why did they react this way?" Lead the pupils to understand that before the microscope was invented it was impossible to see things too small to be seen by the naked eye. No one even knew that such things existed. The people did not believe Anton saw

Understanding
the essential
meanings

Evaluating;
relating
to life

Evaluating;
relating
to theme

what he claimed to see. To them, he was a man who neglected his business to waste all his time on a foolish invention, then made up wild stories about it.

4. "Although the poem is funny, what it actually describes is really not funny. Who can tell us what the poem actually describes?" Help the pupils to arrive at something as follows: Anton Leeuwenhoek neglected his business and bore the ridicule of the townsfolk to devote his time to making and perfecting an invention which he believed could be important to science and mankind.

5. "In the light of what we know about the microscope and its importance today, who do you think deserved to be considered crazy, Anton Leeuwenhoek or the townspeople? Are we likely to laugh at inventors today as were the people of Leeuwenhoek's day?" (Probably not. There have been so many wonderful inventions since Leeuwenhoek's day that we are a little more likely to believe in seemingly impossible things. Even so, if someone we know gets what seems to us a ridiculous and far-fetched idea, we are still inclined to laugh at him.)

6. "Would you say that Anton Leeuwenhoek was a hero? Why do you think as you do?" Help the pupils realize that Anton Leeuwenhoek can indeed be considered a hero "in a quiet sort of way." He unselfishly neglected his business and sacrificed the respect of his fellowmen to devote all his time and energy to an invention that has greatly benefited mankind.

Exploring Further Afield

Choral
speaking

Writings
humorous
poems

Reading for
own interest

Reading
and reporting

Oral Expression. The pupils would enjoy developing a choral arrangement of the poem. One effective arrangement would be to have light and heavy voices alternate speaking the things Leeuwenhoek saw, and to have individuals speak the lines telling what the townsfolk said.

Creative Writing. Some pupils might like to try writing humorous poems about other inventors, using the poem in the reader as a model. Call attention to the rhyming couplets in the poem, which add to the humor by tending to produce a singsong effect. Suggest that they follow this rhyming scheme in their poems.

Research. 1. Some of the pupils who are interested in science may be interested in learning more about the microscope and its development since Leeuwenhoek's day. Refer them to an encyclopedia for this research. Since the subject is complicated and beyond the scientific knowledge of most children of this age, they will probably get an impression rather than concrete knowledge of the instrument. Allow them to do this research for their own enjoyment and do not expect them to report on their findings.

2. Other pupils may wish to find out more about Leeuwenhoek. Suggest that they consult the encyclopedia and other sources the librarian may recommend. Have them prepare a report on their findings to share with the group.

Pages
195-202

The Flying Machine

This is the story of an Emperor who had to be cruel to be kind, had to violate his own inclination and emotions to protect the millions of subjects who depended on him for their peaceful living and prosperity.

Vocabulary

Names: Emperor *Yuan, Excellency

Enrichment Words: wherein

Phonetic Words: universe, *stupendous, *writhed, *nestled, flown, keel, *serene, loped, tinkling, *brandished, wisps, whirred, speckled, glades.

More Difficult Words: risen, awkward, *ascended, muscular, melodiously, *minute, *wafting, *ecstasy, merciful

Note. Starred words are included in the glossary of the reader.

The word *minute* is mi'nut, not min'it.

Objectives

Comprehension

- Recalling details
- Evaluating
- Noting relationships
- Drawing inferences
- Making a comparison
- Expressing opinions
- Inferring feelings
- Relating to theme

Creative Expression

- Writing and presenting a play
- Interpreting through art

Literary Appreciation

- Characterization
- Further reading on related topics
- Recognizing figures of speech: simile and metaphor

Locating and Organizing Information

- Using the encyclopedia to acquire background information
- Using a map
- Using reference books, taking notes, and reporting

Starting Points

Getting Ready to Read

*Acquiring
background
for the story*

Direct the pupils to open their readers to page 195 and read the introductory activity in the left-hand column. Elicit what the pupils know about the Great Wall of China. Have a pupil locate the entry "Great Wall of China" in the encyclopedia and read the item aloud to the group to supply the answers to the questions. On a map of China have the pupils find the Great Wall and trace its winding route across the northern part of the country.

Explain that the Chinese were traditionally great lovers of peace. They were horrified by war and regarded soldiering as a very low profession indeed. This peaceful attitude and their rich land made China a tempting objective for invaders. It was to protect themselves from these invaders that the Chinese built the Great Wall. Even so, the land was invaded several times. There were so many Chinese, however, and their culture was so strong, that the invaders were eventually absorbed and became as Chinese as the original inhabitants. It was not until a different kind of invader appeared from the West and from other parts of Asia—people who had no intention of settling in China, but held themselves aloof while exploiting the people and draining the country of its resources—that the Chinese changed their attitude and ideas and became the militant people they are today.

Refer again to Chinese culture and tell the pupils that China had a highly developed civilization when the people of Europe were little more than savage tribes. Throughout the ages they have been noted for their great love of beauty and their production of works of art. Show the pupils pictures of some examples. There is an excellent selection of colored pictures of Chinese art, as well as a picture of the Great Wall, in *World Book Encyclopedia* under the "China" entry.

Refer to the title of the story, "The Flying Machine." After the introductory discussion the pupils will wonder what the flying machine is and what it has to do with Chinese art and the Great Wall. Suggest that they read the story to find out.

*Setting
purposes
for reading*

Reading and Checking

Let the pupils read the story through silently. When they have finished, check on the answers to the lead questions as follows:

*Recalling
details;
evaluating*

"What was the flying machine? How did it work?" (It was a contraption made of reeds and paper which fastened onto the man's arms to serve as wings. The man had to jump from a cliff to get into the air, and the winds were supposed to act as a glider or a parachute and sail the man along on the breeze.) "Do you think it would work as well as the story suggests it did?" (Probably not. If it were strong enough, it might allow the man to float down as he would with a parachute, but it would have to be very sturdy indeed, and the wind would have to be very strong, to make him soar high up in the air and stay up so long.)

"What connection was there between the flying machine and the Great Wall?" (The Emperor could foresee that it could be used to render the Wall useless as a protection against invasion. Invaders might use it to soar across the Wall or to destroy portions of the Wall to let the enemy armies march through.)

*Noting
relationships*

"What connection was there between the flying machine and the Chinese love of beauty and art?" (The inventor had made his machine beautiful with colored paper. His chief joy in the machine was to see the beauty of the world from above.)

Delving into the Story

Thinking About What Was Read

1. "When the Emperor first saw the flying machine, what else did he see that made him realize the machine's potential danger?" (The Great Wall and the peaceful valley protected by that Wall. Anything that could soar over that Wall could destroy it or make it useless and pose a threat to the peace the valley and the whole country enjoyed.)

2. "Did the Emperor admire the machine and its inventor?" (Yes, he appreciated the beauty of the machine itself and the greater beauty it offered in flight.)

"Did he have any fear of the way the inventor would use the machine?" (No, he realized the man was thinking only of the beautiful experience it afforded.)

"Why, then, did the Emperor destroy the machine and put the inventor to death?" (He feared evil people would copy the machine and use it to destroy the Great Wall's effectiveness. He felt he had to sacrifice one man and his invention to ensure the safety of the millions of people who lived in peace, protected by the Wall.)

3. "Why did the Emperor show the inventor his own invention before he had him executed?" (The Emperor's invention was a thing of beauty designed only to give pleasure; there was no way it could be put to evil use. He wanted the inventor to realize the difference between it and the flying machine which, although beautiful and designed for pleasure, could, in the wrong hands, be used to bring disaster to the land. Also, he probably could not resist showing his invention to someone who he knew would fully appreciate it.)

4. "Why did the Emperor spare the lives of the servant and the farmer who had seen the flying machine?" (He was not a cruel man. He loved beauty, not violence. Therefore he was willing to trust them not to mention the machine.) "Why couldn't he have spared the inventor on the same terms?" (The inventor had had a taste of flying, and the Emperor probably felt that he would not be able to resist the temptation to do it again. Every flight would increase the danger of some evil person's seeing and copying the machine. In addition, the inventor knew how his machine worked and how it was built. It was possible that he could be forced to divulge this information.)

5. "Why didn't the Emperor put the inventor's wife to death?" (The inventor had explained that his wife knew nothing about his invention.)

6. "How were the people who lived in Anton Leeuwenhoek's town and the Chinese inventor's wife alike?" (The townspeople laughed at Leeuwenhoek's invention and thought he was crazy. The inventor said that his wife would react in the same way to his invention.)

7. "Do you think the Emperor's decision to put the inventor to death was a wise one? Why, or

*Recalling
details
Comparing*

*Expressing
opinions*

why not?" Opinions, will differ. Let the pupils express and discuss their views. If the discussion becomes heated, or if one child tries to monopolize the discussion and impose his views on the others, remind the children that everyone is entitled to his own views, that he must be given a chance to express them while the others listen with polite attention.

8. "On first reading the story, the Emperor seems to be a cold, unemotional, and cruel man. What details give this first impression?" (He refused to get excited about the wonderful flying machine. He insisted that he and the servant drink a cup of tea before he would go to see it. He showed no emotion while he was watching it. He had the inventor put to death and the flying machine destroyed.)

"As you read the story more closely and think about it, what details show that the Emperor was not as cold, unemotional, and cruel as he seemed at first?" (He couldn't resist touching the beautiful flying machine. He admired the beauty of the machine. He took the trouble to show the inventor his own beautiful machine, because he wanted the inventor to realize the difference between it and an invention that could cause trouble. He sympathized with the inventor and revealed just how much he himself would like to experience flight—the words *wistfully* and *more sadly still* tell us that he really didn't want to kill the inventor or destroy the machine. He took the trouble to explain to the inventor the dangers of his machine. He spared the lives of the servant and farmer who had seen the machine and trusted them not to tell about it. He admitted to being *bewildered and afraid*. He felt he had to justify his action again to himself. He turned to the beauty of his own invention to try to take his mind off what he had to do.)

9. "Why did the Emperor close his eyes and say 'Oh, look at the birds, look at the birds!'" (He was so upset that he tried to put what happened out of his mind by thinking hard about his own beautiful invention.)

10. "Who was the hero in this story?" It may be difficult for the pupils to see the Emperor as a hero, but the discussion up to this point should help. Lead them to see that the Emperor was, indeed, the hero. He was not cruel, he didn't like violence, he loved beauty, and he was very much interested in inventions, yet he went against his nature and sacrificed his own feelings and interests for the sake of the millions of people who looked to him and to the Great Wall to protect them so that they could live in peace.

Characterization

*Inferring
feeling*

*Relating
to theme*

Exploring Further Afield

*Writing and
presenting
a play*

Dramatization. Direct the pupils to read the second paragraph in the left-hand column on page 202. If they decide they would like to do this activity, let them plan and carry it out as much as possible on their own, but be ready to offer help and encouragement if needed. One problem they might find difficult is how to show the man flying. Point out to them that this does not really need to be shown. The Emperor and the servant can stand on the hill and describe what they see.

*Writing
another
ending;
evaluating*

Creative Writing. Some pupils might pretend that the Emperor spared the inventor of the flying machine, and write another ending for the story. When they have finished, let them read their ending aloud and have the group decide which ending would be the most likely outcome.

*Learning more
about China*

Research and Reports. Some pupils might enjoy finding out more about some aspect of China or Chinese life. Suggest that they skim through the article about China in the encyclopedia to decide which topic is of most interest, then read that part of the article more thoroughly for details and consult other reference books to round out their information. Encourage them to take notes as they read, and to prepare written reports of their findings to share with the group.

*Painting
pictures*

Art. Those who are interested might enjoy studying the pictures of Chinese art in the encyclopedia, and then painting pictures of their own devising in the Chinese style.

*Another
story to read*

Reading for Pleasure. Consult the librarian in your school or in the Public Library, to see if there is available a book for this reading level containing the story of Daedalus and Icarus. If there is, some of the pupils might enjoy reading the story of how Daedalus invented wings for himself and his son and what happened when they used them.

Comprehension, Study, and Research Skills

Recognizing
figures of
speech:
simile and
metaphor

Language Development. Explain to the pupils that a good writer often uses *figures of speech* to make his writing more vivid. Recall that a *simile* compares one thing with something else. Point out that the author of this story has used several similes to enhance his writing.

like the largest bird in a universe of birds
like a new dragon in a land of ancient dragons
soared like a bird
like a feather
like a fan

"The author has also used another figure of speech to give us a vivid picture of the Great Wall of China."

...that stupendous snake of stones which writhed with majesty across the entire land.

"To what does the author compare the Great Wall? Yes, to a snake. But he doesn't say that it is *like* a snake. He says it *is* a snake. Does anyone remember what we call this figure of speech? Yes, it is a metaphor." Write *metaphor* on the board.

"That is one kind of metaphor. There is another kind, used not only in writing but often in our everyday speech. This kind of metaphor does not state clearly that one object *is* another. Instead, it implies a comparison by using a word which we usually associate with the other object." Read the metaphor from the story again, and call attention to the word *writhed*. "This isn't a word we would usually use in connection with a wall. It is a word more often used in connection with a snake. If the author hadn't called the Great Wall a snake, he would still have suggested that comparison by using the word *writhed*." Lead the pupils to form the generalization that a metaphor is a figure of speech in which (a) one object is said to be another, or (b) a word or phrase denoting a kind of object or idea is used in place of another by way of suggesting a likeness between them.

To give further practice in recognizing and appreciating metaphors, write the following sentences on the board.

1. The swimmer shot across the pool.
2. Heavy rain drummed on the roof.
3. A feeling of relief swept through the crowd.
4. The ship plowed through the waves.
5. The little girl flew across the room into her father's arms.
6. They combed the neighborhood for the missing child.
7. The boy stole down the stairs and out the door.
8. "Why did you do that?" her father thundered.

Call upon individuals to read each sentence and to explain how the underlined word is commonly used to tell about something else. Then discuss with the group how the use of the figure of speech creates a vivid impression.

Word-Study Skills

(Lesson 21)

Dictionary Usage

Using a dictionary diagram

Syllabication and Accent

Dividing words into syllables and placing accent marks

Spelling
Using syllabication clues to spelling
Special spelling words
Building spelling groups

Pages
203-207

Young Canadian Heroes

The pupils will be surprised to discover that young Canadians, not much older than themselves and doing things they might very easily decide to do, can be classed as heroes.

Vocabulary

Names: *National Youth Orchestra, Candy Stripers, National Ballet School, Volunteer Workers for Crippled Children*

Phonetic Words: *volunteers, energetic, unnatural, professional, handicapped*

More Difficult Words: *cello, talent, orchestra, ballet*

Objectives

Comprehension

- Expressing opinions
- Understanding need for critical reading and thinking
- Using an idea line for comparing
- Relating to life
- Relating to theme
- Noting main ideas
- Noting aptness of illustrations

Creative Expression

- Adding to the article
- Expressing own wishes

Literary Appreciation

- Noting structure of an article
- Noting author's technique to add interest

Locating and Organizing Information

- Making an idea line
- Noting structure of an article: subheadings; main ideas

Starting Points

Getting Ready to Read

*Setting
purposes
for reading*

Direct the pupils to open their readers to page 203 and read the title "Young Canadian Heroes." Have a good reader read aloud the introductory paragraph in the left-hand column as the others follow in their books. Suggest that they read the article to find out what young Canadians the authors call heroes and to consider whether or not they agree with the choices.

Reading and Checking

*Expressing
opinions*

Let the pupils read the whole article silently. When they have finished reading, have them discuss the choices of the authors and decide whether or not they agree. Opinions will vary. Those who agree with the reader choices will probably have only a hazy understanding of the reasons why these young Canadians can be considered heroes; some may even agree because they think that is the right answer, without understanding the reasons at all.

*Understanding
the need for
critical
reading and
thinking*

"When we read an article that sets forth an opinion, we should not automatically take it for granted that the author's opinion is correct. Instead, we should reread the article carefully to note what proofs the author gives to support his opinion. Then we should think about those proofs, to see if they really do prove that the author's opinion is correct to our own satisfaction. If they do, then we can accept his opinion. If they do not, we can assume that the author may have been mistaken.

"Let's read the article about 'Young Canadian Heroes' again, section by section, to see what proofs the authors give to support their choices."

Delving into the Article

Rereading, Discussing, and Thinking About What Is Read

*Noting and
recalling
details*

Direct the pupils to reread the section "The National Youth Orchestra" on page 203. When they have finished, check their comprehension by asking:

"Who are the members of the National Youth Orchestra?"

"What do they do?"

"What would they have to give up to do that?"

"What are the results of their efforts?"

Repeat the procedure with the other three sections, "Candy Strippers," "The National Ballet School," and "Volunteer Workers for Crippled Children."

*Making and
using an
idea line*

As the answers are given to the questions asked about each section, record them briefly on the chalkboard in chart form. The finished chart should be somewhat as follows:

	National Youth Orchestra	Candy Strippers	National Ballet School	Volunteer Workers for Crippled Children
Who They Are	Young Canadians interested in music	Young people who help in hospitals	Young people interested in ballet	Young people interested in helping crippled children
What They do	Work hard all the time, rehearsing and playing in orchestra	Work at helping, cheering, and comforting patients	Practice part of every day learning difficult steps—do school work in evening	Help handicapped children take part in sports and activities
What They Give Up	All holidays and leisure time	All holidays and leisure time	All holidays and leisure time	All holidays and leisure time
Results of efforts	Help develop music in Canada Give pleasure to audiences	Bring comfort and cheer to patients	Help to give Canadian ballet a world-wide reputation	Help to make life of handicapped children more enjoyable

Comparing

"Looking at this chart, what similarities do you note?" The answers should include the following points:

They are all young Canadians. They all work hard. They all give up their holidays and leisure time. They all contribute to the well-being of their country, to bringing enjoyment or help to others, or to both.

Relating to life

To help the pupils appreciate fully just what these young people give up, have the children suggest some of the things they might do in their leisure time and holidays—take trips or go to cottages or resorts, take paying jobs to earn spending money and buy things they would like to have, visit friends, go to shows, etc. If some pupils have difficulty in seeing that the volunteer workers for crippled children are working, and working hard, even when they are engaging in pleasurable sports such as swimming and riding, point out that they do these things whether they feel like it or not at the time, that they have to adapt their pace to the strength and capabilities of the crippled children, and that they have to stop when their handicapped charges are tired; that they have to be on the alert to see that accidents don't happen; that they have to be very patient and go over the same things again and again to help crippled limbs and weakened muscles master some simple operation.

Relating to theme

"Now that we have discussed what these Young Canadians do, do you think they deserve to be called 'heroes'? How would you sum up in one sentence the kind of heroes they are?" Help the pupils to arrive at some such definition as: They are heroes because they devote their time to serving others.

Opinion

"What other young Canadians would you call heroes in this sense of the word?"

Skills for Reading and Research

Comprehension, Study, and Research Skills

Noting structure of article; use of sub-headings

Organizing Information. Call attention to the structure of the article. "When the authors first decided to write this article, they probably had a lot of ideas and information in their minds. If they had just set down all their thoughts as they occurred to them, the article would probably have been a jumble of unrelated bits and pieces of information which would be difficult to read and understand. What did they do to make their message clear to the reader? Yes, they decided upon subheadings, in this case the four types of young Canadian heroes they had in mind, and they grouped all the information about each type of hero under its appropriate heading.

"Once they did this, they still felt a need to organize the information further. Can anyone notice what they did?" If no one suggests it, point out that the authors must have decided on the main ideas they wanted to stress in each section. Recall that when the comparison chart was made in an earlier part of this lesson, it was discovered that each section told who the young Canadians were, what they did, what they gave up, and what the results were. The authors must have decided that these were the main ideas necessary to prove their assertion that these young Canadians are heroes, and they made certain that this information was included in each section.

Help the pupils to appreciate that all this organization had made the article easy to read and understand.

Noting authors' technique in adding interest

Literary Appreciation. Continue the discussion of the article by remarking that the article would be quite clear if the same things were mentioned in each section, but that the result would be monotonous and dull reading. Point out that the authors have avoided this by selecting different types of details for each sub-heading. They have made certain that the four main ideas were included in each section, but they have made the article interesting by putting emphasis on different aspects. For example, the section headed "The National Youth Orchestra" stresses how hard the young musicians work and the good results achieved; "Candy Strippers" selects more actual details of the work done and how the patients who are being helped feel; "The National Ballet School" tells how the practice necessary to master difficult physical actions is balanced with school work to make certain that the students receive education as well as ballet training; and "Volunteer Workers for Crippled Children" gives details of what the workers do, and throws emphasis on how the workers feel about what they do.

Noting aptness of illustrations

Observing Illustrations. Have the pupils study the pictures throughout the article and note

*Reading for
appreciation*

how they illustrate the details emphasized in each section. The section on page 203 gives an over-all view of what the young musicians do, without describing any particular details, and the picture does the same thing; it simply shows the orchestra ready to perform. The section on page 204 gives details of what the Candy Strippers do and the pictures on pages 204 and 205 show the Candy Strippers doing three of them. The section on page 206 stresses the physical things the dancers have to do, and the picture illustrates one difficult ballet step unnatural to the body. The section on page 207 gives some details of what the volunteer workers do and the pictures show examples of how they help crippled children in sports and crafts.

Rereading. Have the pupils read the whole article again, to appreciate how clearly the organization sets forth the information, how the variety of emphasis on details adds to reading interest, and how the illustrations made more vivid the details described.

Word-Study Skills

(Lesson 22)

Dictionary Usage

Reviewing dictionary symbols and respellings

Syllabication and Accent

Dividing words into syllables and placing accent marks

Spelling

Using syllabication clues to spelling

Special spelling words

Building spelling groups

Unit Review

*Matching
stories,
deeds, and
heroes*

Recalling Story Details and Characters. To check the pupils' recall of the stories in this unit, duplicate the following exercise for independent work. (Answers are indicated.)

Below are three lists. One list gives the titles of the selections in this unit. The second lists some of the heroes in the selections. The third tells some of the deeds done by the heroes.

Read each deed, decide which hero or heroes did it, and recall in which selection it took place. Write the number of the selection on the line before the deed. Write the name of the character or characters on the line after the deed.

Selections

1. A Song of Greatness
2. A Funeral for Constable Cameron
3. The First Quest of the Round Table
4. The Charge of the Light Brigade
5. The Microscope
6. The Flying Machine
7. Young Canadian Heroes

Characters

Emperor Yuan	An Indian
King Arthur	Anton Leeuwenhoek
Jason Palmer	Members of the Light Brigade
Young Canadians	Constable Cameron

Deeds

- (2) He risked the anger of his mother, his teacher, the school principal, the Chief of Police, and the Mayor to gain for a friend the honor he deserved. (Jason Palmer)
- (5) He sacrificed his business and his countrymen's good opinion to produce an invention that has greatly benefited mankind. (Anton Leeuwenhoek)
- (4) They faced almost certain death to do what they considered their duty in the service of their country. (Members of the Light Brigade)
- (1) He was inspired by tales of the heroes of his people to resolve to do great things for his people. (An Indian)
- (7) They devote all their leisure time to bring pleasure, comfort, or help to others. (Young Canadians)
- (2) He did his duty faithfully and well over the years and saved many children from being hurt. (Constable Cameron)
- (6) He sacrificed his own feelings and interests and forced himself to do a cruel thing to make certain that his people could live in peace. (Emperor Yuan)
- (3) He gathered around him a group of knights pledged to be fearless in fighting evil and protecting the helpless. (King Arthur)

*Relating
unit picture
to theme*

Reading and Discussing a Picture. Recall the discussion which took place before the reading of the unit concerning the unit picture and how it fitted in with the unit theme about heroes. Have the pupils open their readers to page 170 and look at the picture again. Briefly review what the young people in the picture are doing, then ask, "After reading about many different kinds of heroes in this unit, how would you now answer the question, 'Would you call these young people heroes?' Why could they be considered heroes?" (They are giving up their leisure time to improve the environment.)

*Recognizing
similes and
metaphors*

Language Development. To check the pupils' understanding of similes and metaphors, distribute copies of the following test for independent work. (Answers are indicated.)

The sentences below offer examples of simile and metaphor. Read each sentence carefully and decide whether it contains a simile or a metaphor. Then write S on the line if it contains a simile, M if it contains a metaphor.

1. "What is this boy doing here?" growled the Chief of Police. (M)
2. Jason sped down the street as fast as a speeding taxi. (S)
3. King Arthur was a lion in battle. (M)
4. The damsel was as fair as a lily. (S)
5. The area of heavy cannon fire was a valley of death to attackers. (M)
6. Cannons thundered and shells rained on the gallant band. (M)
7. His neighbors thought Anton Leeuwenhoek was as mad as a hatter. (S)
8. The inventor soared through the air like a bird. (S)

Word Recognition. To check the pupils' ability to recognize new words introduced in this unit, distribute copies of the following test. (Stars of course, should be omitted.) Read the starred word in each box and ask the pupils to find the word and draw a line under it.

1. bullet *ballet bandit	2. risen righted *writhed	3. muscular merciful *miracle	4. *secretary secret serene
5. ecstasy energy *energetic	6. *glade glad glide	7. whisper whistle *wisp	8. knuckle *buckle bullet
9. seed scene *siege	10. orchid *orchestra orchard	11. amend *ascend omit	12. *talent tinkle tingle
13. urgent *sergeant starry	14. hello cell *cello	15. *rebuke react refuse	16. bond *blond flown
17. knelt kneel *keel	18. stupid superior *stupendous	19. *patrol palfrey pollen	20. loped *locker lousy
21. about *abbey armband	22. content constant *constable	23. nephew *nestled nested	24. protested professor *professional
25. unnatural *universe volunteer	26. hearty hearth *hart	27. wafting *whirred worm	28. audience awful *awkward
29. special spectacle *speckled	30. *fantastic phantom fancy	31. happiness *handicapped handicraft	32. minute melody *melodiously
33. branch *brandish brachet	34. *scuffed scurry strode	35. yonder youthful *youngster	36. buying *baying bell

Word-Study Skills

(Progress Check)

Structural Analysis

Recognizing prefixes and suffixes

Dictionary Usage

Selecting the correct word meaning

Spelling

Spelling test

WHAT'S SPECIAL ABOUT TODAY?

Selection	Comprehension Literal—Critical Creative	Locating and Organizing Information	
<p>Days Poem, Page 209</p> <p>from Happy Days Pages 210-215</p> <p>February Twilight Poem, Page 216</p> <p>Spring Waits for Me Poem, Page 217</p> <p>Let's Celebrate Pages 218-235</p> <p>Unit Review</p>	<p>Interpreting the poem Comparing Drawing inferences</p> <p>Discussing birthdays Reacting to what is read Drawing inferences Recalling details Expressing opinions Comparing Selecting favorite ideas</p> <p>Visualizing the scene Appreciating suitability of illustration Relating to unit theme</p> <p>Conjecturing about meaning of title Understanding meaning of title and poem Appreciating suitability of illustration Relating to unit theme</p> <p>Speculating Discussing local festivals "Reading" pictures Sharing experiences Discussing Choosing favorite festivals</p> <p>Noting incorrect words in statements</p>	<p>Using a map Using reference books Writing reports Planning a birthday-party program</p> <p>Locating places on a map Finding pronunciations in a glossary Finding additional information in pictures and films Using reference books Planning a festival Reporting on information found Displaying projects</p>	

“What’s Special About Today?”

193

Pages	Talking	Moving-Acting	Valuing	
Pages 228-229	Locating information in poem and charts			
Pages 230-231	Sharing experiences at Christmas concerts Demonstrating gift wrapping			
Page 232	Making up New Year's customs			
Page 233	Discussing Groundhog's Day Repeating tongue-twister			
Pages 234-235	Conjecturing outcome of situation Expressing opinion	Acting out an interview scene		
Page 236	Talking about April Fool's Day pranks	Miming April Fool's joke		
Page 237	Comparing mother in article to own mother Evaluating article Sharing ideas about Father's Day			
Pages 238-239	Discussing holidays and special days Making up own holiday			

IN LANGUAGE
“What’s Special About Today?”

	Writing	Literary Appreciation	Language Study Vocabulary Development	Locating and Organizing Information	
	<p>Writing own version of poem</p> <p>Creating Valentine verses and drawings</p> <p>Writing funny stories about father</p>	<p>Finding poems about Christmas</p> <p>Reading poem</p>	<p>Defining “custom”</p> <p>Discussing meaning and origin of “holiday”</p>	<p>Researching origin of Christmas symbols</p> <p>Finding out how people celebrate the New Year</p> <p>Finding out about St. Valentine</p>	

Overview of Theme in Starting Points in Reading

*Joys of the glad, light-beaming day—
Walt Whitman*

The reader ends on a very happy note—a unit about special days, joyous days that lend color to life and highlight it with pleasure. In the introductory poem “Days,” the poet describes two kinds of days—dull, heavy days, which we wish to forget, and the golden, shining days we will read about in the unit.

Everyone has a special day of his very own—his birthday. The selection “from Happy Days,” gives us an opportunity to share memories of birthdays we have enjoyed, and to learn how children in other lands celebrate their birthdays.

Days need not be birthdays or holidays, need not be marked by parties and celebrations, to be special days. Sometimes a few moments of beauty and feeling can lift a whole day into the “special” category. In “February Twilight,” Sara Teasdale describes such a time, when peace and beauty filled her being as she stood alone in the evening by a snow-covered hill, enjoying the companionship of the evening star. Another such moment comes for Raymond Souster on the first day of spring. In “Spring Waits for Me,” he explains that this does not necessarily happen on the first calendar day of spring. It is when he becomes aware of “the push of a root or the swoop of a bird” that he is suddenly filled with the joyous realization that it is indeed spring.

“Let’s Celebrate” tells of eagerly anticipated special days as it describes some of the outstanding festivals that take place in Canada every year. The pupils will fully appreciate the special pleasure that these festivals bring, for even if they live too far away from the big centers to attend the big, widely-publicized festivals, nearly every area has a local fair or festival which the children look forward to and enjoy. After sharing experiences of their own festivals, they will enjoy reading about festivals all across their land.

For specific learning objectives in this theme, see the chart on pages 192-193.

Introducing the Theme in Starting Points in Reading

Direct the pupils to turn to page 208 of their readers and read the unit title. Refer to the picture and promote a discussion about it. “Where are the children in the picture? What are they doing? What do you suppose is special about that day?” Encourage the pupils to speculate on these points.

“What days do you consider special days?” In this unit we are going to read about some special days. Let’s read to find out which days have been chosen and what the various authors have to say about them.

Readability of Selections in Starting Points in Reading

In the theme “What’s Special About Today?” the photo study “Let’s Celebrate” is easy to read. The excerpts from *Happy Days* are average in reading difficulty.

Overview of Theme in Starting Points in Language

The theme “What’s Special About Today” in *Starting Points in Language* has been organized to allow children more independence in formulating their own activities and lines of enquiry. The content is divided into what might be called mini-themes—Christmas, Groundhog Day, Valentine’s Day, April Fool’s Day, Father’s Day. A few suggested activities have been provided with each mini-theme, and some children may choose to complete these. Those who are capable of working with more independence should be encouraged to plan their own activities related to the mini-theme. Some children might wish to plan their own activities related to a special day that is not included in the theme.

Integration with Starting Points in Language

Because of the different nature of the theme organization in *Starting Points in Language*, no suggestions are given for the integration of “What’s Special About Today?” in the reading and language strands. It is recommended that all children read the selections in *Starting Points in Reading* but that children choose a particular area of interest to pursue in the theme in *Starting Points in Language*.

Books

*=Easy **=Average ***=Advanced

- **Arthur, Mildred H. *Holidays of Legend: From New Year's to Christmas*. Harvey House
**Barber, M. *Christmas in Canada*. Dent
**Dobler, Lavinia. *National Holidays Around the World*. Fleet
***Foster, A. H., and Anne Grierson. *High Days and Holidays in Canada*. Ryerson
**Haywood, Carolyn. *Eddie's Happenings*. Morrow
**Helfman, Elizabeth S. *Celebrating Nature: Rites and Ceremonies Around the World*. Seabury
**Humphrey, Grace. *Stories of the World's Holidays*. Gryphon Books
*Lindquist, J. D. *The Golden Name Day*. Harper
**Luckhardt, Mildred Corell. *Thanksgiving Feast and Festival*. Abingdon
**McKim, Audrey. *Judy and the Moons of Korea*. Tuttle
**Price, Christine. *Happy Days: A UNICEF Book of Birthdays, Name Days, and Growing Days*. Dutton
**Spicer, D. G. *46 Days of Christmas*. Coward-McCann

Films

- Calgary Stampede*. 24 mins., 35 secs., color. Calgary Exhibition and Stampede Limited
Carnival in Quebec. 11 mins., 20 secs., color. NFB
Chuckwagon. 9 mins., 43 secs., color. NFB
Country Fairs. 27 mins., 37 secs., b&w. NFB
Indian Days (Kamloops). 12 mins., 43 secs., color. A Province of British Columbia Film
Kootenay Lake Holiday. 14 mins., 20 secs., color. A Province of British Columbia Film
New Brunswick Summer (Lobster Festival). 27 mins., 6 secs., color. Crawley Films Ltd. for the Province of New Brunswick
Pipers and A'. 9 mins., 26 secs., color. NFB
Stampede. 27 mins., 21 secs., b&w. NFB
Summer Celebrations. 7 mins., 3 secs., b&w. Screen Magazine Films No. 26. NFB

Days

Objectives

Comprehension

- Interpreting the poem
- Comparing
- Drawing inferences

Creative Expression

- Writing poems

Literary Appreciation

- Appreciating poet's use of figurative language
- Noting contrast in mood
- Noting choice of words

Starting Points

Getting Ready to Listen

Ask the pupils if they have ever had days when they shouldn't even have bothered to get out of bed. Discuss with them briefly what made those days such bad ones. Then ask the group to listen to the poem "Days" to discover what kind of days the poet considers bad ones.

Delving into the Poem

Listening, Reading, and Discussing

Ask the children to open their readers to page 209. Then read the poem to the group, conveying the contrast between the lethargic, pessimistic mood in the first two lines of the poem with the bright, optimistic mood of the last two lines. Continue by having pairs of pupils read the poem aloud, one pupil reading the first two lines and the other reading the last two lines. Encourage each pair to interpret the poem in its own way.

Discuss with the group the contrast presented in the poem and the reason this contrast is made. Be sure they understand that the sluggish, depressed mood of the first two lines conveys what an uncreative or bad day is like to this poet and that the bright, hopeful mood of the last two lines tells what a creative, good day is like. Have volunteers name the words the poet used to create each mood. Write them on the chalkboard. The list should be similar to the following:

<u>Bad Days</u>	<u>Good Days</u>
cocoons	drift
cold	shine
dull	free
blind	flying
dripping	gold-dust
gray	brushing
woods	wings

Discuss what kind of days the poet considers bad ones and good ones. Which would he consider "special" days?

Exploring Further Afield

Suggest that the pupils write their own poems contrasting their own good days and bad days. If some pupils wish to use the same format as that of the poem in the reader, write on the chalkboard the words *Some days my*, and the words *And other days they*, and have the pupils set up their poems in the way the poet did. Encourage the group also to use descriptive words to convey the mood.

Pages
210-215

from Happy Days

Those very special days, birthdays, and how they are celebrated in other lands.

Vocabulary

Names: *Japanese, Korea, Vietnam, Kinchi, Thailand, *Iran, Lebanon, *Geburtstagsorte, *Gugelhupf, *Gesundheitskuchen, *Munich, *piñata, Venezuela*

Phonetic Words: *festivals, *traditional, formally, *pungent, literary, *discreetly, *elaborate*

More Difficult Words: *waistcoat, ceremonial, specifically, gourd

*Starred words are included in the glossary of the reader.

Objectives

Comprehension

- Discussing birthdays
- Reacting to what is read
- Drawing inferences
- Recalling details
- Expressing opinions
- Comparing
- Selecting favorite ideas

Creative Expression

- Writing a first-person account
- Reading to illustrate

Literary Appreciation

- Noting author's purpose and technique

Locating and Organizing Information

- Using a map
- Using reference books
- Writing reports
- Planning a birthday-party program

Starting Points

Getting Ready to Read

*Talking about
birthdays*

"Every one of us has an extra-special day of our very own. Special days like Christmas, New Year's, and Hallowe'en are celebrated by everyone at the same time, but the extra-special day I am thinking about belongs to us in a special way and is celebrated by us on whatever day it happens. to fall. Can anyone suggest what this day might be?" The pupils should have no difficulty in deciding that this must be one's birthday.

Direct the pupils to open their readers to page 210 and read the first paragraph in the left-hand column. Let them discuss the questions freely, telling what they do on their birthdays, how they celebrate, and sharing memories of birthday experiences.

*Setting
purposes
for reading*

"Children in other lands enjoy celebrating their birthdays too. Some of them do much the same things as we do, others have customs that are quite different. Let's read the selection to find out how children in other lands celebrate birthdays."

Reading and Reacting

*Reacting to
what is read*

Let the pupils read the selection through silently. When they have finished reading, allow time for spontaneous reaction and comments. Then suggest that the selection be read again, section by section, to consider the different kinds of celebrations more carefully.

Delving into the Selection

Rereading and Discussing

*Rereading;
using a map
Inference*

Suggest that the pupils read the first paragraph, describing birthdays, in Japan. On a large wall map of the world, have a pupil locate and point out Japan.

"How would it feel to celebrate your birthday along with everyone else on January 1, regardless of your actual birth date? Would it seem as special? Why, or why not?"

"If everyone added a year to his age on January first, regardless of his actual birth date, a funny situation could arise. Can anyone suggest what it might be?" If no one suggests the

discrepancy between one's actual and one's official age, continue on. "Suppose a baby was born on December 31. How old would he really be on January first?" (One day) "How old would he be officially?" (One year) "All his life he would actually be one year younger than his official age. Can you think of times when this might be a drawback?" (He might start school before he was ready. In racing and other sports he would always be competing with children older than himself. He might be forced to retire on a pension while he was still able and anxious to work. And so on.)

"Why do you suppose most Japanese now celebrate birthdays as we do?" (They would derive more pleasure from a personal rather than a public celebration. It would make their age more accurate. They have been greatly influenced by modern Western culture.)

*Rereading;
using a map*

"Read to the end of the first paragraph on page 212, describing birthdays in Korea." Before the reading, have a pupil point out Korea and Vietnam on the map and note their proximity to China.

Inference

"Why do you suppose the Koreans regard the first and sixty-first birthdays most important?" (The first birthday is the person's first birthday in life; the sixty-first birthday is the day the person officially enters old age. Old age is honored and respected in the Far East and one's entry into it is a cause for celebration.)

*Details;
opinion;
inference*

"What is the fortune-telling part of the ceremony? What objects are set before the baby? What do they stand for? Do you think that the object the baby picks up really determines the child's future? Why do the Korean people do it?" (Explain that the custom probably arose in a time when people really believed in fortune telling. It became a part of the ceremony and is probably carried on partly from tradition and partly to add entertainment and interest to the party. It may be, too, that some people still believe in it, just as some people in our country still believe, or half-believe, in fortune telling and superstitions.)

"What food is served at the party?"

"What gifts does the baby receive? Why would the money be 'discreetly folded in an envelope'?" (To conceal the amount given. Some people might feel ashamed that they could not afford to give as much as they would like; some might feel that their generous gift could be interpreted as "showing off.")

*Rereading;
using a map*

"How do children in Thailand, Iran, and Lebanon celebrate their birthdays? Read the next two paragraphs to find out." Have Thailand, Iran, and Lebanon located on the map.

*Opinion;
inference*

"What do you think of the Thailand custom of giving birds and animals their life and freedom as a birthday celebration? Do you think this is a good custom that we should adopt here in Canada? What difficulties might arise?" (Most birds and animals for sale in Canada have been bred as farm animals or pets and have not been taught how to fend for themselves. If set free, they would probably be killed by enemies or starve to death.) "How might these difficulties be overcome?"

"If some way of looking after the birds and animals could be arranged, do you think it would be a nice birthday gesture? Would you think that it should replace our custom of receiving presents?" (The pupils will probably decide that the freeing of birds and animals should be done as well as receiving gifts.)

Comparison

"How do children in Iran and Lebanon celebrate birthdays? What do we often wear on our heads at birthday parties instead of goldpaper crowns?" (Paper hats)

"Where do you suppose our birthday customs came from? Read the next two paragraphs to find out."

*Details;
comparing*

"From which part of Germany do our customs come? Which customs are the same as or similar to ours? Are our birthday cakes usually the same as the Geburtstagsorte?"

"How are birthdays celebrated in South Germany? Do you think they would be as much fun as birthdays in Northern Germany and Canada? Why, or why not?"

*Rereading;
using a map*

"The next country we are going to look in on is Holland." Have Germany and Holland (The Netherlands) located on the map. "Read the next paragraph to find out how birthdays are celebrated in Holland."

Comparing

"In Canada we are usually careful to remember children's birthdays, but do we continue this practice as seriously for grownups as the Dutch do? What do we usually try to remember to do?" (Send cards) "Why should we make a real effort to remember to send cards?" (A person's birthday still remains a special day, even to grownups. It gives real pleasure to think that somebody else has remembered it.)

*Rereading;
using a map*

"Now let's cross the ocean, to see how birthdays are celebrated in Mexico, Central America, and the northern part of South America." Have Mexico, Central America, and Venezuela located on the map. "Read to the end of the selection to discover the highlight of birthday celebrations in that part of the world."

Details

"What is a piñata? What does it contain? What do the children do with it?" (If no one mentions the fact in describing the procedure, point out that the picture on page 214 indicates that the child trying to break the piñata is blindfolded.)

"How are birthdays remembered in school? What song is sung for the birthday child?"

Thinking About What Was Read

Comparing

1. "Which of the birthday celebrations are most different from ours? Which are most like our own?"

*Selecting
favorite ideas*

2. "Which of the birthday customs described in the reader selection do you like best? Which ones would you like to include in your birthday celebrations? Which of our customs do you think children of other lands might like to adopt?"

*Comparing
articles;
noting
author's
purpose and
technique*

3. Recall the clear and careful organization of the article "Young Canadian Heroes," and contrast it with the rather casual organization of "from Happy Days."

"Why did the authors of 'Young Canadian Heroes' feel it was necessary to organize their information so clearly?" (They wanted to convince the reader that the young Canadians they had selected deserved to be considered heroes. Therefore, they wanted to be certain that their information was set forth as clearly as possible and included all the points needed to convince the reader.)

"Why did the author of 'from Happy Days' not feel it necessary to organize her material so rigidly?" (She was not trying to convince the reader of anything, or even give complete information about birthday celebrations in other lands. Her only objective was to entertain the reader with a few interesting facts. It was not even necessary that these facts be set forth so that they would be noticed and remembered, because anyone making a serious study of birthday customs would need to consult more complete sources. Since her objective was to entertain, she wrote her article in an entertaining way, almost as if she were telling about the interesting highlights rather than writing them down.)

Exploring Further Afield

*Using
reference
books;
writing
reports*

Research and Reports. 1. Some pupils might like to consult the encyclopedia and other references, to find some interesting highlights about birthday customs in other countries. Suggest that they write this information down in a paragraph or two that might be added to the reader selection.

2. Others might like to do a comprehensive and detailed study of birthday customs in one specific country and write a report. Remind them that such a report would require more thorough organization, since its objective would be to impart information rather than just to entertain.

Writing a
first-person
account
Reading to
illustrate

Creative Writing. Some of the pupils might like to write an account of one part of a birthday celebration described in the reader, telling of the event in the first person as it might be told by the birthday child or one of the guests.

Art. The illustration on page 211 of the reader shows a little Korean boy dressed for his first birthday celebration. Children who like to paint might make a picture of a little Korean girl, following the description given in the third paragraph on page 210.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Planning
a birthday
party

Applying Information. Point out to the children that ideas and information gathered from reading articles can sometimes be adapted to add interest to things we do. Suggest that they plan a birthday party for themselves into which they incorporate some of the activities described in the article. Have them draw up a program for such a party, explaining in brackets under the activities taken from the reader article any adaptations necessary. This may be done as a group activity or individually. Let the pupils do as much as they can on their own, but be ready to offer suggestions if necessary.

A sample program might be as follows:

- 1:45-2:00 Guests arrive
- 2:00-3:00 Play games
- 3:00-3:30 Fortune telling, as in Korea
(Blindfold birthday child; spread out various articles on table; birthday child puts out hand and touches one article; article chosen foretells career, as in reader article)
- 3:30-4:30 Refreshments
(Sandwiches, ice-cream, pop; Geburtstagstorte or Gesundheitskuchen, if there is a German bakery nearby to provide it; birthday child to wear a gold-paper crown)
- 4:30-5:00 Breaking of piñata, as in article
(Piñata may contain either candies or small gifts for guests to take home)
- 5:00 Guests go home

Word-Study Skills

(Lesson 23)

Structural Analysis

Reviewing suffix *al*

Syllabication and Accent

Recognizing primary and secondary accents

Spelling

Reviewing spelling *al* to root words

Special spelling words

February Twilight

The poet stands by a snow-covered hill at twilight, gazing at the first star, and shares her impressions of an almost magic moment.

Objectives

Comprehension

- Visualizing the scene
- Appreciating suitability of illustration
- Relating to unit theme

Creative Expression

- Discussing
- Tape-recording

Literary Appreciation

- Noting mood of poem
- Inferring author's feelings
- Reacting to the poem
- Understanding the poet's purpose and technique
- Oral reading to convey mood
- Listening to another poem

Starting Points

Getting Ready to Listen

"Most of us have few chances to be out alone in the woods or the country, to enjoy the beauty of the twilight or night scene. The poet, Sara Teasdale, loved to be out-of-doors alone at twilight or at night, and she wrote a number of poems in which she shares with us her feelings of peace, wonder, and joy at the almost magical beauty of the quiet earth, the vast dark sky, and the shining stars.

"Listen as I read one of her poems to you, and try to feel the mood and beauty of one February twilight."

Delving into the Poem

Listening, Reading, and Discussing

Read the poem slowly and quietly, trying to impart to the children the full impact of the solitude, the silence, the beauty of the star in the darkening sky, the magical quality of the scene, and the poet's feelings of wonder. When you have finished, let the children express the mood of the poem, the poet's feelings, and the feelings the poem aroused in them.

Direct the pupils to open their readers to page 216 and let them read the poem silently. When they have finished, discuss the poem somewhat as follows:

"Where was the poet standing? What color would the fresh snow be in the twilight?" (Soft blue, with darker blue shadows.)

"Does the poet describe the scene in detail?" (No) "What does she mention?" (The hill, the fresh snow, the star) "Why would she not give a detailed description of the scene?" (The blue of the snow and the blue of the sky would merge to form a shadowy background; only the star would stand out.)

"Would the star really be watching the poet? What would suggest this fancy to her mind?" (She was the only creature on the shadowy earth and the star was the only star in the shadowy sky. This would arouse a feeling of companionship that would suggest the star was just as interested in watching her as she was in watching it.) "What would eventually suggest that the star stopped watching her?" (Other stars would appear to break the feeling of similarity between the first star and herself. The magical mood would be broken, and she would awaken to the realization that she was standing on the earth beside a snowy hill, looking up at a sky full of stars.)

Call attention to the illustration. Help the pupils to see that the artist has given the scene the same treatment as the poet did. He has not shown a definite scene, but has tried to capture the mood of the poem by showing the shadowy blue earth merging with the shadowy sky, and the face gazing upward with an expression of wonder and joy, too enchanted with the star to be aware of the surrounding countryside.

Have the pupils read the poem again, silently, and try to get the feeling Sara Teasdale had as she stood by the snowy hill. Then let those who would like to do so read the poem aloud, trying to convey the mood and feeling.

Relate the poem to the unit theme by helping the pupils to realize that one magical moment such as the poem describes would make that day stand out in the poet's memory as being "special."

Exploring Further Afield

The pupils might enjoy the following poem by Sara Teasdale.

The Falling Star

I saw a star slide down the sky,
Blinding the north as it went by,
Too burning and too quick to hold,
Too lovely to be bought or sold,
Good only to make wishes on
And then forever to be gone.

Sara Teasdale

Let the children suggest and discuss places where they might go to view the stars. Urban children will probably suggest the roof of an apartment building, the schoolyard, or a park. Country children will have more scope. Discourage the idea that they might go alone to these places.

Some children might enjoy making tape recordings of their voices as they read "February Twilight" and then listening to the recording to see how they can improve their performance to convey the mood of the poem.

Spring Waits for Me

Another poem about an occurrence that makes a day special in the poet's eyes.

Objectives

Comprehension

- Conjecturing about the meaning of the title
- Understanding meaning of title and poem
- Appreciating suitability of illustration
- Relating to unit theme

Creative Expression
Writing poems
Painting fanciful pictures

Literary Appreciation
Understanding the author's meaning
Understanding the author's purpose in omitting punctuation

Starting Points

Getting Ready to Listen

"Many poets have written poems about the coming of spring. Some describe the joys of spring after the long winter, some tell of the first signs of spring, some describe the beauties and colors of spring. In the poem we are about to read, the poet, Raymond Souster, gives us his impressions of how spring comes to him."

Direct the pupils to open their readers to page 217, and call upon an individual to read the title aloud. "What do you suppose the poet means by saying that spring waits for him? Listen, as I read the poem, to see if he explains this fanciful idea."

Delving into the Poem

Listening, Reading, and Discussing

Read the poem as the pupils listen with books closed. Let volunteers express any ideas that may have occurred to them about the poet's meaning. Their ideas will probably be nebulous and fragmentary.

Suggest that the pupils read the poem silently themselves to see if this closer reading clarifies the meaning. Some of the pupils may have ideas to add to the previous discussion. A few pupils who are sensitive to poetry and attuned to poetic expression may have a fairly good comprehension of the poet's meaning.

Help the group to understand what the poet is telling us—that he may not fully realize that it is spring until some small thing, "like the push of a root or the swoop of a bird" catches his attention. Then the joy of spring bursts upon him and he immediately becomes aware of spring—of the spring sunshine and the warm spring breezes. It is almost as if spring waited for him to notice it. Immediately his fancy takes wing, and he imagines that spring really does wait for him, and that the whole world has to wait patiently for spring until something fills him with the joy of spring.

Call attention to the illustration, and have the children note that it carries out the fanciful imagining of the poem. The colors are delicate spring shades, and the picture has almost a dream-like quality. Spring is depicted as a young girl touching the world with beauty, making the tender young leaves unfold and the blossoms and spring flowers bloom.

Let the pupils take turns reading the poem aloud, trying to express the poet's feelings as he describes how he experiences the joy of spring and how everyone has to wait until he is inspired to do so.

Exploring Further Afield

Suggest that the pupils write a similar poem, in which they pretend that another season has to wait until something reminds them that it is time for that season to come.

Some children might like to paint a fanciful picture, like the one in the reader, depicting the coming of summer, autumn, or winter.

The author has used no punctuation in his poem but the exclamation mark at the end. Call attention to this fact and let the pupils explain why punctuation marks have been omitted. One

interpretation could be that the poet wanted to indicate how quickly the fancies came to his mind, leaving no time for pauses that periods and commas would suggest.

At a later date, have the pupils turn back to the poem and indicate how it should be punctuated. Be careful not to interject this prosaic exercise too soon after the appreciation of the fanciful poem.

Pages
218-235

Let's Celebrate

It's festival time in Canada! Some of the outstanding festivals are pictured and described in these pages to end the reader on a note of happiness and excitement.

Vocabulary

Names and Special Words: *bonjour, Bonhomme, Quebec Winter Carnival, *Shediac, Bienvenue, Kelowna, *Nanaimo, Strait of Georgia, Mission, *Antigonish, *Lake Quidi Vidi, National Ukrainian Festival, Dauphin, *bitaemo, The Pas, *Festival du Voyageur, St. Boniface, Yukon, Klondike, Elmira.*

Phonetic Words: *roles, baton, majorettes, stampede, bronc, chuck-wagon, mural, sheriff, regatta, fiberglass, horsepower, pontoons, stable, leakproof, escort, clans, imitated, long-johns, themes*

More Difficult Words: *nationality, deputies, *sourdough, syrup*

*Starred words are included in the glossary of the reader.

Objectives

Comprehension

- Speculating
- Discussing local festivals
- "Reading" pictures
- Sharing experiences
- Discussing
- Choosing favorite festivals

Creative Expression

- Making a mural
- Illustrating
- Writing descriptions
- Baton twirling
- Dancing
- Playing "Who Am I?"
- Singing

Locating and Organizing Information

- Locating places on a map
- Finding pronunciations in a glossary
- Finding additional information in pictures
- Finding additional information in films
- Using reference books
- Planning a festival
- Reporting on information found
- Displaying projects

Getting Ready to Read

*Speculating
about title*

Ask the pupils to turn to the table of contents and read the title of the last selection in the reader. Let them speculate on what a selection entitled "Let's Celebrate" might be about. Have them turn to page 219 and read the introductory paragraphs to find out.

*Discussing
local festivals;
sharing
experiences
Setting
purposes
for reading*

Have the pupils talk about festivals that take place in their own community, or in a nearby community. Explain that a festival need not be a big, showy affair—the term can be used to include fall fairs, strawberry festivals, annual parades, annual picnics, even pot-luck dinners and fowl suppers. Encourage the children to share experiences they have had at these events.

Ask a pupil to read aloud the last sentence of the introduction on page 219. Then suggest that the pupils read the selection to discover how and what people in other parts of Canada celebrate.

Delving into the Selection

Reading, Discussing, and Enjoying

*Suggested
procedure*

In reading this selection, the emphasis should be placed on enjoyment. The topic is of sufficient interest that the children should want to read about the various festivals and discuss them. The suggested activities have been designed to appeal to the pupils, so that most of the children will be interested in doing some of them. This being the case, the reading, discussion, and activities should be carried on with a minimum of teacher guidance. Reading is supposed to be fun, and this should be an enjoyable reading experience.

*A few
suggestions*

There are a few things the teacher might do to ensure the success of this reading venture. They must be done tactfully, as suggestions, so that they will not seem like interference or dampen the pupils' enthusiasm.

(1) Have a large wall map of Canada prominently displayed. Before or after each description of a festival, have the places mentioned located on the map. Each place might be marked by a star or a gay symbol, attached by an easily removable adherent.

(2) The correct pronunciation of place names should be given. The more unusual and difficult place names are included in the Glossary.

(3) Remind the pupils to "read" the pictures as well as the text. They will add a visual dimension to the reading, and supply additional information.

(4) If any children have visited some of the festivals described, make sure that they have an opportunity during the discussion to share their impressions and experiences with the group.

(5) If some of the discussions wander rather far afield, do not worry about it, so long as the pupils are enjoying it. If they get too far off the track, however, try gently to lead the children back to the subject at hand.

If disagreements arise and become heated, or if one or two children are dominating the discussion, remind the pupils of good discussion behaviour—everyone is entitled to his own opinion, and everyone should be given a chance to express his views.

(6) If at all possible, try to show at least one of the films listed on page 198 of this guidebook. The showing should take place immediately after the reading about and discussing the festival in question.

(7) If a child is not engaging in any of the follow-up activities urged, but do not force, him to do so. Try to find out if there are other activities he would rather do—other points in a description of a festival that have caught his interest—and encourage him to do them.

Exploring Further Afield

*Planning
a festival*

A "Let's Celebrate" Festival. Help the pupils to plan and carry out a "Let's Celebrate" festival, to take place after the reading of the selection is finished and the suggested activities have been completed. The following suggestions might be included:

1. Pupils should be allowed to display their pictures and models and explain them to the group.
2. Pupils who have looked up further information should report their findings to the group.
3. Pupils who have visited festivals not described in the text might be encouraged to tell the group about them.
4. One of the films listed on page 198 of the guidebook might be shown.
5. Pupils might be encouraged to discuss the festivals described in the text, and decide which festivals they would like best to visit some day.
6. If any of the girls have had majorette training, they might give a display of baton twirling, and do some of the marching and dance steps.
7. If there are children in the group whose families have come from other lands, they might do some of the folk dances.
8. The pupils might enjoy playing "Who am I?" Let each one choose a character from one of the festivals, and pretend to be that person. Each one could be asked to give an account of his pretended self, and the group could try to guess who he is and which festival he appears in. Or the group could try to find out by asking him questions which require only "Yes" or "No" as answers. Some of the characters the pupils could select might be Bonhomme of the Quebec Winter Carnival, a lobster from the Shediac Lobster Festival, a cowboy or a chuckwagon driver in the Calgary Stampede, etc.
9. If the pupils know some suitable songs, they might have a singsong to wind up the activities.
10. If feasible, light refreshments might be served. The pupils might plan to bring contributions from home for this part of the program.

Skills for Reading and Research

Comprehension, Study, and Research Skills

Many skills will be employed in the activities suggested in the reader. No further activities under this heading need be done at this time.

Word-Study Skills

(Lesson 24)

Structural Analysis

Recognizing compound and hyphenated words

Dictionary Usage

Recognizing abbreviations as dictionary entries

Spelling

Reviewing spelling procedure

Special spelling words

Unit Review

*Noting
incorrect
words in
statements*

Comprehension and Recall. To check the pupils' understanding and recall of some of the details in the unit selections, distribute copies of the following exercise for independent work. (Answers are indicated.)

Here are some details mentioned in the selections in the unit. One word in each sentence is wrong, according to the selection. Read each sentence carefully. Draw a line under the word that is wrong. Write the correct word on the line after the sentence.

1. Japanese birthday festivals used to take place on March first, when everyone in the country added a year to his age. (January)

2. At a Korean baby's first birthday celebration, everyone is disappointed if the baby picks up the pencil, for that means that he or she will be a literary person. (pleased)
3. Children in Thailand celebrate their birthdays by receiving gifts. (giving)
4. For children in Mexico and Central America, the birthday cake is the high point of a birthday celebration. (piñata)
5. The poet stood beside a grass-covered hill and watched the evening star. (snow)
6. A poet fancies that spring waits for a bird. (him)
7. All Canadian festivals take place in winter. (some)
8. In the Quebec Winter Carnival, Bonhomme is represented as being a penguin. (snowman)
9. Sports car races are an exciting part of the Calgary Stampede. (chuckwagon)
10. In the St. John's Newfoundland Regatta Day, swimming races take place in Lake Quidi Vidi. (rowing)
11. Nanaimo's festival is called the Washbasin Race. (Bathtub)
12. Sourdough pancakes are delicious, but they are very small. (large)

*Detecting
mood*

Literary Appreciation. To check the pupils' ability to recognize mood, duplicate the following exercise and distribute copies to the pupils. (Answers are indicated.)

Read each paragraph below and the three words listed under it. Draw a line under the word that best describes the mood of the paragraph.

1. The high point of the Korean baby's first birthday celebration had come. Baby was seated on the table, eyeing with interest the objects spread before him. Which would he choose? the threads, to give him a long life? the money, to bring him riches? the pencil, for a brilliant literary future? The guests scarcely dared breathe as the little hand reached out.

joy suspense fright

2. The little girl sat at the head of the table, a beaming smile on her face. She was thinking of all the gifts she had received, the fun she had had with her friends. Her shining eyes rested on the Geburtstagsorte, the beautiful birthday cake with fruit and nuts and little figures on top, and bright candles all round. "Oh!" she said. "What a lovely party this is! I do love having a birthday!"

interest pride happiness

3. The poet paused by a little hill and looked around her. The earth, its covering of fresh snow a soft blue in the twilight, seemed to merge with the deeper blue of the sky. How silent it was! She was alone, the only living creature in this hushed, blue world. She raised her eyes to the sky. There, high above her, rode the evening star, its shining light flooding blue heavens and blue earth with radiance. The poet stood motionless, gazing at the star as if enchanted by the spell of its beauty.

wonder fear loneliness

4. "Look at those girls on water skis! How gracefully they sway from side to side! Now they're leaning far back. Look, they're skiing on one ski, with the other held high in the air! They'll never get that ski back on the water without falling. They did, though. Not one fell. They're great! I don't know how they do it."

fear suspense admiration

5. "It's Johnny's turn in the log rolling contest. See! There he is! Oh, I hope he wins! He should, because he's very sure-footed . . . Oh, no! He slipped! He's fallen into the water. What rotten luck!"

pride disappointment anger

6. "Did you see the boy who won the tub race? That's my son. I thought for a minute there that he was going to tip. But he didn't, not my boy! He got that tub upright again and went on to win the race. Wasn't he great?"

pride contentment worry

7. The parade was nearing its end. One beautiful float after another had passed by, clowns had had the crowds laughing at their antics, majorettes had strutted along, twirling their batons, and bands had set toes a-tapping. A wave of tense expectancy swept the crowds as loud cheering farther down the street told them that Santa Claus was coming. Yes, there were the elves. There was Rudolph with his glowing nose, leading the reindeer, and yes—there he was! Santa Claus, at last! The children jumped up and down and waved and shouted. Grownups waved and shouted and cheered. Above all, a jovial Ho-ho-ho boomed out, as Santa blew kisses and waved to his delighted admirers.

happiness excitement confusion

*Visual
recognition
of new
vocabulary*

Word Recognition. To check the pupils' ability to recognize new words introduced in this unit, distribute copies of the following test, omitting the stars. Read the starred word in each box and ask the pupils to find the word and draw a line under it.

1. ponder * pontoons pollute	2. serpent circle * syrup	3. * sourdough sorrow sorter	4. leakproof longer * long-johns
5. electric element * elaborate	6. * baton baron battle	7. good * gourd guard	8. pulpy punish * pungent
9. stable stamped * stampede	10. them * theme thee	11. effort waistcoat * escort	12. majority magpies * majorettes
13. festive * festival fiberglass	14. * ceremonial chuckwagon ceremony	15. literature * literary litter	16. discreetly departure * deputies
17. formerly * formally formation	18. specialize spectacular * specifically	19. broke * bronc brought	20. nation traditional * nationality
21. regally * regatta role	22. clams clangs * clans	23. shower * sheriff horsepower	24. imitated murmured * mural

Word-Study Skills

(Progress Check)

Dictionary Usage

Recognizing dictionary respellings

Structural Analysis

Recognizing root words and affixes

Word Meaning

Matching words and definitions

Spelling

Spelling test

All
Try these!

Dictate the following words slowly and clearly as the pupils write them on worksheets:

accusation	unbelievable	uncelebrated	execution
disapproval	ceremonious	entertainment	preparation
misbehavior	complication	inattention	unreliable

Have any misspelled words entered in the pupils' lists of difficult words.

All
Let's spell
these!

Write the following sentences on the chalkboard and have them read.

The monster was confined in a steel cage.

A miser hoards his gold.

The garden was full of fragrant flowers.

Wolves and deer live in less populated areas.

The puppy drooped pathetically as his master walked away.

Call attention to the underlined words and discuss their spelling as follows:

confined—note the initial syllabic unit *con*

miser—note the long *i* in the open syllable—the *s* representing the *z* sound—the *er* ending

hoard—note the *oar* representing the sound of *o* as in *order*

fragrant—note the long *a* in the open syllable—the *a* in the unstressed syllable

populated—note that this word has a primary and a secondary accent—note the *u* in the unstressed syllable. Ask a volunteer to add *ation* to the end of the root word and pronounce and spell the resulting new word *population*

pathetically—note the *a* in the initial unstressed syllable the *a* which is pronounced so lightly as scarcely to be heard at all—the double *i*

Have the words entered in the spelling notebooks.

Lesson 8

(*The Beast of Baluchistan*)

All
Recalling
sounds of ch

Phonetic Analysis. Call attention to the *ch* in *Baluchistan*, representing the hard *k* sound, and remind the pupils that the consonant digraph may represent three different sounds. To demonstrate, write on the board *change*, *school*, *moustache* and have them pronounced. Ask the pupils to find these words in the dictionary and tell what symbol the dictionary uses in each respelling to indicate the pronunciation of the digraph *ch*. As these are given, write them on the board beside their respective words: *change*—*ch*; *school*—*k*; *moustache*—*sh*.

Place the following words on the board. Have the pupils pronounce each word, indicate the sound of *ch* they hear, and verify the answer by using a dictionary. (Answers are indicated.)

(k) stomach	(sh) chef	(k) character
(ch) chunk	(k) schemer	(sh) chinook
(ch) luncheon	(ch) touch	(k) chaos
(sh) chandelier	(sh) machine	(ch) chisel
(k) anchor	(ch) branches	(ch) patchwork

Remind the pupils to use a dictionary when they attack unknown words containing the consonant digraph *ch*.

All
Classifying
descriptive
phrases

Language Development. Write on the chalkboard the descriptive phrases listed below, or duplicate the list and distribute copies to the children. Direct the pupils to write the headings, (1) Sights, (2) Sounds, (3) Feelings, on their worksheets. Then have them read each descriptive phrase and write it under the correct heading.

(Answers are indicated.)

- | | |
|----------------------------------|---------------------------------|
| (3) with great pride | (3) stared in amazement |
| (1) bones of a gigantic mammal | (1) sand flew in all directions |
| (1) the bottom of a gully | (1) a giant tooth |
| (3) in our excitement | (3) was speechless |
| (2) Dr. Granger laughed | (3) it was disappointing |
| (3) could hardly believe my eyes | (2) remarked casually |
| (1) the top of the ridge | (1) lush grass |
| (2) with a yell | (2) a shout went up |

All
Spelling
sounds of ch

Spelling. Point out that the most common sound represented by *ch* is the one we usually associate with the consonant digraph, as in *change*, *reach*, and *merchant*.

If the *ch* sound comes at the beginning of a word, it is always represented by *ch*; for example, *chunk*, *chisel*, *chalk*.

If the *ch* sound comes at the end of a word, it is represented by *ch*; as in *speech*, *branch*, *approach*. Recall, however, that words ending in *ch* frequently have a silent *t* before the *ch*. This happens usually when the vowel comes immediately before the *ch* sound and is short; as in *catch*, *wretch*, *stitch*, *notch*, *clutch*. There are some exceptions, however; for example, *such*, *touch*, *attach*, *much*. If there is any doubt as to whether or not the *t* should be there before the *ch*, the word should be checked in the dictionary.

The *ch* sound coming in the middle of a word is usually represented by *ch* if the vowel sound is long or is a diphthong, as in *teacher*, *archery*. If the vowel sound immediately preceding the *ch* sound is short, there is usually a silent *t*, as in *satchel* and *hatchet*. Recall, however, that in a number of words the letters *t-u* combine to represent a *ch* sound; for example, *capture*, *feature*, *statue*. If there is any doubt, the word should be checked in the dictionary.

There is no general principal to help in spelling words in which *ch* represents the hard *k* sound or the *sh* sound. Such words have to be noted as they are met, and one should always check in the dictionary if there is anything about a word which suggests that *ch* might represent the *k* or *sh* sound.

If you think the children would be interested, you might point out that most words in which *ch* represents the *sh* sound come to us from the French language. *Moustache*, *chandelier*, *chauffer*, *chef*, and *chute* are a few commonly-used words which are French.

Sum up the lesson as follows.

If the *ch* sound comes at the beginning of a word, use *ch*.

If the *ch* sound follows a short-vowel sound at the end of a word, put a *t* in before the *ch*. Remember the exceptions and check in the dictionary if in doubt.

If the *ch* sound comes in the middle of a word, use *ch* if the vowel immediately precedes the *ch* sound and is long or is a diphthong; use *tch* if the vowel is short. Remember the exceptions, and check in the dictionary if in doubt.

Words in which *ch* represents the hard *k* sound or the *sh* sound have to be memorized. Check in the dictionary if in doubt.

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

My stomach ached after that rich lunch.
The size of that chunk of bone left me speechless.
He drove the machine over the wretched stretch of road.
The beast was tall enough to reach up and touch the highest branches.
He used a handkerchief to wipe the chocolate off his moustache.

Have any misspelled words entered in the pupils' lists of difficult words.

All
Let's spell
these!

Write the following sentences on the board and have them read.

The beast could not accommodate himself to new conditions.

The scientist specialized in the study of prehistoric animals.

The terrier found a bone in the ravine.

At the luncheon, he remarked casually that he had found something interesting.

Call attention to the underlined words and discuss their spelling as follows:

accomodate —note the *a* in the unaccented first syllable - the double *c* and double *m* - the *o* in the unaccented third syllable. Ask a pupil to find *accomodate* in the dictionary and read its many definitions to the group.

specialized —note the *c-i* representing the *sh* sound - the *z* representing the *z* sound
terrier —note the *e* in the first syllable with the short-*e* sound even though it is followed by *r* - the double *r* - the *i* representing the long-*e* sound - the *e* in the unstressed final syllable

ravine —note the *a* in the unaccented first syllable - the *i* representing the long-*e* sound

luncheon —note the *ch* representing the regular *ch* sound - the silent *e* - the *o* in the unstressed final syllable

casually —note the *su*, combining to represent the *zhu* sound - the *a* in the unstressed syllable - the *ly* suffix

Have the words entered in the spelling notebooks.

All
Recalling
spelling
groups

Recall with the pupils the spelling groups based on the words *catch*, *twitch*, and *wretch*.

catch, *batch*, *hatch*, *latch*, *match*, *scratch*, *snatch*, *thatch*,

hatchet, *dispatch*, *satchel*

twitch, *ditch*, *hitch*, *itch*, *pitch*, *stitch*, *switch*, *witch*

wretch, *fetch*, *ketch*, *ketchup*, *sketch*, *stretch*

Point out that in each of these groups the vowel comes immediately before the *ch* sound and represents its short sound; therefore a silent *t* is inserted before the *ch*.

Lesson 9

(Who Would Dare Disturb the Sleep of a Mummy?)

All
Reviewing
negative
prefixes

Structural Analysis. Write on the board:

The mummy had lain untouched in an unopened coffin.

Call attention to the underlined words and have the prefix *un* and the root identified in each one. Elicit that the prefix *un* means "not."

Remind the pupils that there are several other prefixes which mean "not." Write the following words on the board as examples: *discontinue*, *impolite*, *incomplete*. Have the prefix and the root identified in each.

Duplicate and distribute copies of the following exercise for independent work. (Answers are indicated.)

Individual
Practice
exercise

Choose the correct word from the word list to fit each sentence and write the word on the line.

discontinue impatient incomplete unknown
displeased improbable incorrect unwrap

1. The scientists were (impatient) to open the Egyptian tomb.
2. Carefully they began to (unwrap) the mummy.
3. They were (displeased) with what they found.
4. The body was that of an (unknown) man.

5. Their belief that the mummy was a girl was (incorrect).
6. They decided to (discontinue) their plans for the display.
7. It seemed (improbable) that they could find a suitable mummy.
8. The display would be (incomplete) without one.

All
Introducing
prefix non

Tell the pupils that there is yet another prefix that means "not." Write the following sentences on the board.

This is a non-fiction article.
Those are non-poisonous mushrooms.

Ask a volunteer to read each sentence. Point out to the pupils that the prefix *non* appears in both of the underlined words. Discuss the meanings of the root words *fiction* and *poisonous*. When the meanings have been clarified, have the sentences read again. Lead the pupils to realize that the prefix *non* means "not."

Reinforce the concept of the prefix *non* by asking, "If a *conductor* is 'a thing that transmits heat, sound or electricity,' what do you think a *nonconductor* is? If *existent* means 'existing,' what does *nonexistent* mean?"

All
Spelling
words with
prefix non

Spelling. Remind the pupils that they have been advised to memorize the spelling of each prefix as it is introduced. Tell them that knowing the spelling of the prefix *non* will add quite a number of words to those they know how to spell.

Write the following words on the chalkboard. They are all words which have been presented as special spelling words in this series, or are common phonetic words whose meanings should be known.

absorbent	scientific
active	sense
commissioned	skid
departure	specialized
existence	spectacular
payment	stop
poisonous	tropical
sacred	yielding

Call upon individuals to pronounce each word, add *non* to the beginning of it, and pronounce and spell the resulting prefixed word.

Remind the pupils to add the prefix *non* to the list of prefixes in their spelling notebooks.

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

The plane flew across the ocean nonstop.
Mother uses nonskid wax on the floor.
They were in trouble because of nonpayment of their bills.
There are many kinds of nonpoisonous snakes in Canada.
The lifebelt was made of nonabsorbent material.
The reason they gave for the nondeparture of the bus was nonsense.

Have any misspelled words entered in the lists of difficult words.

All
Let's spell
these!

Write the following sentences on the board and have them read.

The mummy was wrapped in linen bandages.
You can see ancient Egyptian things in the museum.
They plan to construct an exact copy of a tomb.
After a day of shopping, I could hardly carry all my purchases.
Mother uses tweezers to pluck her eyebrows.

Call attention to the underlined words and discuss their spelling as follows:

bandages - note the *a* in the unstressed second syllable - the *g* representing the soft *j* sound before *e*

museum - note the long *u* in the open syllable - the adjacent pronounced vowels - the *u* in the unstressed final syllable

construct - note that this word is spelled exactly as it sounds

purchases - note the *ur* representing the sound of *er* as in *term* - the *a* in the unstressed second syllable

tweezers - note the *tw* blend - the double *e* - the *z* representing the *z* sound - the *er* ending

Have the words entered in the spelling notebooks.

Write the new word *tweezers* on the board and help the pupils to build a spelling group as follows:

"Write *tweezers*. Change the *tw* to *br* and drop the *rs* from the end. What word have you made?" (*breeze*) "Write *breeze*. Change the *br* to *fr*. What word have you made?" (*freeze*) Continue on, making *sneeze*, *squeeze*, *wheeze*.

All
Building a
spelling group

Lesson 10

(*Fishes Dangerous to Man*)

Structural Analysis. Write the following sentences on the board and have them read.

Some fish are dangerous.

Some puffers are poisonous to eat.

The lionfish is famous as a stinging fish.

The electric eel has one continuous fin running along most of its under side.

The fisherman was furious when his fish got away.

For some mysterious reason, some piranhas do not attack people.

Call attention to the underlined words. Have the root word and suffix identified, and elicit the suffix *ous* imparts the meaning "full of" or "like a" to the root word.

Now write these sentences on the board:

Some sharks are monstrous in size.

It is disastrous to fall out of a boat when piranhas are around.

The sea is full of wondrous creatures.

Have the sentences read and point out that each underlined word has the suffix *ous*. Let the pupils figure out the root word in each case (*monster*, *disaster*, *wonder*) and note that in these words the *e* is dropped from the *er* ending. Elicit that despite the spelling change, the *ous* suffix still gives the same meanings to the root words.

Language Development. "How good are you as detectives? I am going to read some questions. In some of them, but not all, one word is incorrect according to the meaning of the question. If every word in the question is correct, the answer will be 'Yes.' If the question contains an incorrect word, the answer will be 'No.' If the answer is 'No,' tell me the word that will make it 'Yes.' "

1. Can you shave with a racer? (No; razor)
2. Do sharks live in topical waters? (No; tropical)
3. Is the force of electricity measured in bolts? (No; volts)
4. Do piranhas thrash about when they smell blood? (Yes)
5. Can a gully fly? (No; gull)

All
Reviewing
suffix ous

All
Detecting
word meanings

6. Are some fish malicious to eat? (No; delicious)
7. Are some reefs made of coral? (Yes)
8. Can you pour water into a basin? (No; basin)
9. Does spring come after winter? (No; spring)
10. Do you order meals from a menu? (Yes)

All
Reviewing
adding
suffix ous

Spelling. Remind the pupils that they were advised to memorize the spelling of the suffix *ous*. Then review the spelling principles governing the adding of this suffix to various root words.

1. Some words simply add *ous* with no change to the root word: *danger-dangerous*; *poison-poisonous*.
2. If a root word ends in final silent *e*, the *e* is usually dropped before *ous* is added: *continue - continuous*; *fame - famous*.
Exceptions: (a) words ending in *ce* drop the *e* and add *i* before adding *ous*: *grace - gracious*; *space - spacious*.
(b) words ending in *ge* do not drop the *e*: *courage - courageous*; *outrage - outrageous*.
3. If a root word ends in *y*, the *y* changes to *i* before *ous* is added: *fury - furious*; *victory - victorious*.
4. If a root word ends in *f*, the *f* changes to *v* before *ous* is added: *mischief - mischievous*; *grief - grievous*.
5. Sometimes *ous* is added to roots which are not recognizable English words: *curious*, *conscious*, *cautious*. Sometimes very great changes occur in the root word before *ous* is added: *religion - religious*; *number - numerous*. Some such words are easily spelled syllable by syllable; others have to be remembered.
6. A few words ending in *er* drop the *e* before adding *ous*: *monster - monstrous*; *wonder - wondrous*. There is no rule governing this. You have to rely on your ear and your memory. When in doubt, check in the dictionary.
7. Always check spelling in the dictionary if there is any doubt.
8. In spelling unfamiliar words, make sure the word has the meaning "full of"; *dangerous - full of danger*. Some words end in the same sound as that represented by suffix *ous* but are spelled *u-s*: *chorus*, *circus*, *radius*. The meaning should alert you to check for this spelling.

All
Try these!

Read the following root words and forms suffixed with *ous*, and ask the pupils to write the suffixed forms on their worksheets.

venom - venomous
glory - glorious
disaster - disastrous
adventure - adventurous
office - officious

courage - courageous
luxury - luxurious
ruin - ruinous
desire - desirous
thunder - thunderous

Have any misspelled words entered in the pupils' lists of difficult words. The pupils should include both the root word and the affixed form in their lists.

All
Let's spell
these!

Write the following sentences on the board and have them read.

A vacuum cleaner is run by electricity.
I hope there will be fresh salmon on the menu.
The word "shark" sent bathers scurrying out of the water.
A person's sons, daughters, grandchildren, etc., are his descendants.
A piranha's teeth are as sharp as a razor.

Call attention to the underlined words and discuss their spelling as follows:

electricity - note the *e* in the unstressed first syllable - the *c* representing the soft *s* sound before *i*
menu - note that this word is spelled exactly as it sounds-point out that it is unusual because the
u stands alone as a final syllable and is not followed by silent *e*, as is usually the case
scurrying - note the *sc* blend, with the *c* representing the hard *k* sound - the *ur* representing the
er sound as in *term* - the double *r*
descendants - note the *e* in the unstressed first syllable - the *sc* representing the *s* sound - the *a*
in the unstressed final syllable
razor - note the *z* representing the *z* sound - the *or* ending

Have the words entered in the spelling notebooks.

Write the new word *scurry* on the chalkboard. Help the pupils to build a spelling group as follows:

"Write *scurry*. Change the *sc* to *bl*. What word have you made?" (*blurry*) "Write *blurry*. Change the *bl* to *c*. What word have you made?" (*curry*) Continue on, making *furry*, *flurry*, *hurry*. Have the children find the two different entries for the word *curry* and read the definitions. Call upon volunteers to use the word in sentences, showing the different meanings.

Write the new word *volt* on the chalkboard and recall the spelling group based on the word *jolt*: *bolt*, *colt*, *jolt*, *volt*.

All
Building and
recalling
spelling
groups

Lesson 11

(*The Greatest Monster of Them All*)

Syllabication and Accent. Write *con trast'* and *con'trast* on the board. Read the following sentences and have the pupils tell the differences in accent and meaning of each.

The monster's horrid eyes con trast' strangely with his handsome features.

The con'trast adds to the horror of the creature.

(Leave the sentences on the board for use in the spelling lesson which follows.)

Distribute copies of the following worksheet. Direct the children to pronounce each word and place the accent on the proper syllable. Encourage them to check in the dictionary if there is any question of accent placement. Then have the pupils complete the sentences below by supplying the appropriate word, and by placing the accent on the proper syllable. (Answers are indicated.)

ob'ject:	anything that can be seen or touched
ob ject':	be opposed
pro'test:	a statement that denies or objects strongly
pro test':	declare solemnly
ad'dress:	the place at which a person receives mail
ad dress':	write on a letter the information that shows where it is to be sent
per'fect:	not spoiled at any part; faultless
per fect':	make perfect
sub'ject:	something thought about, discussed, studied
sub ject':	cause to undergo or experience

All
Noting
shifting
accent

<u>object</u>	The monster was a horrid-looking (<u>ob'ject</u>). My parents (<u>ob ject'</u>) to my watching horror movies on TV.
<u>subject</u>	They say such a (<u>sub'ject</u>) is not suitable. I should not (<u>sub ject'</u>) myself to frightening sights.
<u>protest</u>	I (<u>pro test'</u>) that the movies will do me no harm. They pay no attention to my (<u>pro'test</u>).
<u>perfect</u>	The actor was (<u>per'fect</u>) in the role of Dracula. He must have worked hard to (<u>per fect'</u>) his characterization.
<u>address</u>	I would write him a fan letter if I knew his (<u>ad'dress</u>). Perhaps I could (<u>ad dress'</u>) the letter to the movie studio.

All
Spelling words
with shifting
accent

Spelling. Recall that shifting accent presents no problems as far as spelling is concerned. The pronunciation changes but the spelling remains the same. To illustrate, refer to the sentences on the board and note that the spelling is the same whether the accent falls on the first or second syllable.

In some cases, knowing that a word is subject to shifting accent could be a help in spelling. For example, if you wanted to write the word *pro test'* and were not sure which vowel to use in the unaccented syllable, knowing that when the accent shifts to the first syllable the word becomes *pro'test* would immediately tell you that the vowel should be *o*. Similarly, knowing that *ad dress'* becomes *ad'dress* when the accent shifts would tell you that the first vowel must be *a*.

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets:

The rules do not permit everyone to take pictures of the fort.
You have to have a special permit to do so.
The miser wanted to add to the content of his treasure chest.
He would never be content with what he had.
The ghost town in the desert was deserted.

Have any misspelled words entered in the pupils' lists of difficult words.

All
Let's spell
these!

Write the following sentences on the board and have them read.

Heavy gray clouds made the day dreary and dismal.
Blood flows through our arteries and veins.
Plug the light into that socket.
The girl had golden hair and a fair complexion.
The flower had shrivelled up in the hot sun.

Call attention to the underlined words and discuss their spelling as follows:

dreary—note the *ea* vowel digraph

dismal—note the *s* representing the *z* sound - the *a* in the unstressed syllable

arteries—note the *e* in the unaccented medial syllable - elicit the singular form *artery*

socket—note the *ck* digraph - the *e* in the unaccented syllable

complexion—note the initial syllabic unit *com* - the *xion* representing the *shun* sound

shrivelled—note the *e* in the unaccented second syllable. Elicit the root word *shrive* and note that the *l* is doubled when *ed* is added to this word even though the final syllable is not accented.

Have the words entered in the spelling notebooks.

Write the new word *shrivel* on the board and help the pupils build a spelling group as follows:
"Write *shrivel*. Change the *shr* to *dr*. What word have you made?" (*drivel*) "Write *drivel*. Change the *dr* to *sn*. What word have you made?" (*snivel*) "Write *snivel*. Change the *sn* to *sw*. What word have you made?" (*swivel*) Have the meanings of the new words located and read aloud. Ask volunteers to use the words in meaningful sentences.

Write *socket* on the board and proceed in the same manner to build the spelling group *socket*, *docket*, *locket*, *pocket*, *rocket*. Have the word *docket* located in the dictionary and its meaning read aloud.

Progress Check

Structural Analysis; Syllabication and Accent. To test the pupils' recognition of prefixes and suffixes and the root words to which they are attached, and to test the ability to divide words into syllables and place accent marks, distribute copies of the following exercise for independent work. (Answers are indicated.)

Read each word in the left-hand column. On the first line beside the word, write the prefix, if there is one. On the next line, write the root words. On the next lines write the suffix, or suffixes, if any.

Word	Prefix	Root	Suffixes	
1. dis' mal ly		(dismal)	(ly)	
2. un' be liev' a bly	(un)	(believe)	(able)	(ly)
3. fore' feet'	(fore)	(feet)		
4. mis' chie vous		(mischief)	(ous)	
5. dis' em bark'	(dis)	(embark)		
6. en chant' ment		(enchant)	(ment)	
7. non' poi' son ous	(non)	(poison)	(ous)	
8. mys te' ri ous ly		(mystery)	(ous)	(ly)
9. mid' night'	(mid)	(night)		
10. im' per fec' tion	(im)	(perfect)	(tion)	
11. in' com plete'	(in)	(complete)		
12. con tin' u ous		(continue)	(ous)	
13. dis' ap point' ing	(dis)	(appoint)	(ing)	
14. gra' cious ness		(grace)	(ous)	(ness)
15. in glo' ri ous ly	(in)	(glory)	(ous)	(ly)

Now divide each of the words in the left-hand column into syllables and place the accent mark or marks in each.

Word Meaning. To check the pupils' understanding of some of the new words introduced in this unit, distribute copies of the following exercise for independent work. (Answers are indicated)

Draw a line under the word in each row that matches the definition above the row.

- keep within limits; restrict
contest confine canary
- sweet-smelling
fragrant fossilized fearsome
- inhabit; furnish with inhabitants
populate popular plateau

4. have room for; hold comfortably
adapt accommodate artery
5. a long, deep narrow gorge or valley
razor ravine ravioli
6. small pincers for picking up small objects
tweezers terriers sneezes
7. without a stop or a break
casual contented continuous
8. a faint, unsteady light
glitter glimmer gossip
9. a corpse supposed to come to life at night and suck the blood of people while they sleep
vent vampire vast
10. the unit for measuring the force of electric energy
vault vote volt

All
Spelling
test

Spelling. The following words have been presented as special spelling words in this unit: *confined, miser, hoards, fragrant, populated, pathetically, accommodate, specialized, terrier, ravine, luncheon, casually, bandages, museum, construct, purchases, tweezers, electricity, menu, scurrying, descendants, razor, dreary, dismal, arteries, socket, complexion, shrivelled.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most of the pupils may be expected to write all the sentences. Some may be able to write only a few complete sentences, selected by the teacher, and the underlined words from the rest of the sentences.

Note. Don't forget to make the necessary deletions or additions if fewer or more than the suggested words have been presented.

1. The puppy whined pathetically when he was confined to the yard.
2. We ordered a salad from the luncheon menu.
3. They had to construct a larger museum to accommodate the new purchases.
4. The miser specialized in hoarding diamonds and gold.
5. The terrier went scurrying joyously down into the ravine.
6. The island was populated with descendants of the first settlers.
7. We treat electricity casually but it is really a wonderful thing.
8. I cut my finger fooling with Dad's razor and had to have a bandage on it.
9. The fragrant flowers shrivelled in the hot sunshine.
10. November weather can be dreary and dismal.
11. Mother used tweezers to remove a sliver from my foot.
12. The bone had slipped from its socket and was pressing on an artery.
13. People with dark complexions tan better than those who are fair.

Lesson 12

(The Strange Bird)

All
Recognizing
sounds of ou

Phonetic Analysis. Write the following words on the board and ask the pupils to identify the two letters that appear in each one. Then have the children look the words up in a dictionary to check the respelling of each one. Have the words pronounced and help the pupils to generalize that there is more than one pronunciation represented by *ou*.

group	thought	thousands
famous	shoulder	brought
mouse	crouched	journey
young	course	enough
could	through	detour

All
Strengthening
word meaning

Language Development. Place the page numbers and words listed below on the board. Direct the pupils to skim the pages to locate each word, and after the word is read in context, have them tell its meaning. Pupils' responses to the lead questions will serve as a basis for the discussion.

Page 109: *detached*. What other phrase might be used in place of *detached itself from a branch*?

Page 109: *unfamiliar*. What effect does the prefix *un* have on the root word *familiar*?

Page 111: *magnificent*. How many other words do you know for the word *magnificent*?

Page 111: *rare*. What is an antonym for *rare*?

Page 112: *closely*. What other words might be used instead of *closely*?

Page 112: *scratchy*. What is a *scratchy sound*? Can you make a *scratchy sound*?

Page 112: *burst*. What is a more ordinary way of saying *burst out laughing*?

Page 112: *embarrassed*. How did the professor feel? Why did he feel this way?

Page 113: *winter stores*. What are a squirrel's *winter stores*?

Page 113: *marching*. What is the suffix in this word? How many other words can you find on page 113 with the same suffix?

Page 113: *learned*. What is a synonym for *learned*? What is the suffix in this word?

All
Spelling words
containing ou

Spelling. Point out that the many sounds which may be represented by *ou* create a real spelling hazard, for there is no one sound represented by this diphthong. Even the sound which is most frequently represented by *ou* —the sound heard in *out* and *found* —is often represented by *ow*; for example, *cow*, *down*. Consequently we have to rely almost entirely on memory.

Fortunately, many words containing *ou* are common words we see so often that we know how to spell them without thinking—words like *out*, *about*, *around*, *found*, *thought*, *through*, *you*, *your*, etc. We also know that *ou* is used in the suffix *ous*—*famous*, *dangerous*, etc.

For the rest, we have to note *ou* spellings when we come across them in our reading, and can aid our memory by building and recalling spelling groups. Recall the following spelling groups built previously in this series:

bought, brought, fought, sought, thought, ought
found, bound, ground, hound, mound, pound, round, wound
house, blouse, douse, grouse, louse, mouse, spouse
loud, cloud, proud, shroud
ounce, bounce, flounce, pounce, trounce, announce
our, hour, sour, scour, devour
pour, your, four, fourth, court, course
source, course
spout, bout, clout, flout, gout, lout, pout, rout, scout, shout, snout, spout, sprout, stout, trout
tough, rough, enough

Help the pupils to build more spelling groups, based on the words *ouch*, *would*, *shoulder*, *group*, as follows:

ouch, couch, crouch, grouch, pouch, slouch, vouch
would, could, should
shoulder, boulder, moulder, smoulder
group, soup, troupe, trouper

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

Mother bought four ten-ounce cans of soup.
The cat crouched by the mouse hole.
I thought your path wound through the forest.
A large group of tourists poured out of the bus.
It was a tough job to dig that enormous boulder out of our garden.

Have any misspelled words entered in the pupils' lists of difficult words.

All
Let's spell
these!

Write the following sentences on the board and have them read.

He detached his house key from his key ring
My brother has a corduroy suit.
The professor mentioned the names of several birds.
He was embarrassed that he couldn't answer the question.
Can you imitate bird calls?

Call attention to the underlined words and discuss their spelling as follows:

detached — note the initial syllabic unit *de* — note that this word does not have a *t* before the *ch*, even though a short vowel sound comes immediately before the *ch* sound
corduroy — point out that the "tricky" part of this word is the *u* in the unstressed second syllable — it is pronounced so lightly that it is impossible to detect a *u* sound
mentioned — note the *tion* suffix
embarrassed — note the double *r* and the double *s*
imitate — note the *i* in the unstressed second syllable

Have the words entered in the spelling notebooks.

Lesson 13

(Leopard Bait)

All
Reviewing
primary and
secondary
accents

Syllabication and Accent. Recall that in a word with several syllables, more than one syllable is often stressed. "What do we call the heavy accent? (Primary) What do we call the light accent?" (Secondary)

Write the following words on the board. Call on volunteers to pronounce each word and divide it into syllables. Ask the children to place the primary accent on the heavily accented syllable and the secondary accent on the lightly accented syllable. Have each word checked in a dictionary before marking the accented syllables on the board. (Answers are indicated)

croc'o diles'
veg'e ta'tion
tel'e graph'
rec'og nize'
com mu'ni ca'tion
dec'o rate'

un'mis tak'a ble
elec'tric'i ty
im'i ta'tion
pos'si bil'i ty
dis'ap point'ment
ex am'i na'tion

All
Appreciating
author's
choice of words

Language Development. Distribute copies of the following exercise. After the activity has been completed independently, discuss the sentences with the children. (Accept any sincere attempt on the part of the pupils to complete this exercise.)

Skim the pages listed below to find each expression and read carefully the sentence in which it appears. Using a complete sentence, tell in your own words what each expression means.

Page 116. "waters alive with hungry beasts"

Page 117. "closed in around him" _____

Page 117. "his ears were alert" _____

Page 118. "checked the green twilight" _____

Page 118. "ugly beasts in looks and temper" _____

Page 121. "shrank back into the bush" _____

Page 122. "voice came back to him" _____

Page 122. "with a voice equal to that of a lion" _____

All
Reviewing
spelling words
with two accents

Spelling. Recall that while primary and secondary accents in a word do not offer major clues to spelling, there are some helpful things about them. Two accents in a word mean that two syllables are pronounced with enough stress that their vowel sounds can be clearly heard. Write *crocodiles* and *recognize* on the board and have them pronounced, so that the pupils may note how clearly the vowel sounds in the first and last syllables are heard. Point out that only the o in the unstressed second syllables may cause spelling difficulty.

The other helpful clue to spelling is that many words with primary and secondary accents have prefixes, suffixes, or both. Thus, if you identify the prefixes and suffixes, and have learned their spelling as suggested, only the root word remains to be figured out, and frequently that will prove to be a word whose spelling is already known. Write *unmistakable* and *disappointment* on the board. Have them divided into syllables and the accent marks placed. Then have the prefixes, suffixes, and root words identified.

All
Try these!

Dictate the following words slowly and clearly, allowing sufficient time for the pupils to determine their spelling. The words are all based on words which have been presented as special spelling words in the series.

misbehave	inhumane
unceremonious	immaterial
agitation	unofficial
exhibition	reproduction
unfamiliar	separation

Have any misspelled words entered in the pupils' lists of difficult words.

All
Let's spell
these!

Write the following sentences on the board and have them read.

Some people are quarrelsome by nature.
The car swerved to avoid an accident.
The leopard's mangled carcass showed how fierce the fight had been.
All the bristles fell out of my toothbrush.
He carried a knobby stick as a weapon.
Dad sent Mother orchids for her birthday.

Call attention to the underlined words and discuss their spelling as follows:

quarrelsome—note the *ar* representing the sound of *or* as in *order* after *qu*—the *e* in the unaccented second syllable

swerved—note the *sw* blend —the *er* representing the *er* sound as in *term*

mangled—note the sound represented by *ang*—the *le* ending

carcass—note the *a* in the unaccented second syllable—the double *s*

bristles—note the silent *t*

knobby—note the *kn* digraph. Elicit the root word *knob* and ask a pupil to explain why the *b* doubles when *y* is added

orchid—note the *ch* representing the *k* sound—the *i* in the unaccented syllable

Have the words entered in the spelling notebooks.

Write the new word *mangle* on the board and help the pupils to build a spelling group: *mangle*, *angle*, *bangle*, *dangle*, *spangle*, *strangle*, *tangle*, *wangle*, *wrangle*. Have the pupils check in the dictionary to find the meanings of any of the words that are unfamiliar.

All
Building a
spelling group

Lesson 14

(How to Grow Your Own Trees)

Using the Dictionary. Recall that the *schwa* symbol represents the unstressed vowel sound in such words as *a* in *above*, *e* in *taken*, *i* in *pencil*, *o* in *lemon*, and *u* in *circus*. Then place the following words (without respellings) on the board:

sprinkler (spring'klər)
poplar (pop'lər)
apple (ap'əl)
banana (bə nan'ə)

ailanthus (ā lan'thəs)
refrigerator (ri frij'ər ā'tər)
poisonous (poi 'zən əs)
nature (nā'chər)

Direct the pupils to find the respelling of each word in the dictionary. "How many syllables do you find in each word? On which syllables does the accent fall? In which syllables do you always find the schwa?"

Have any pupils who need further practice in understanding the schwa pronounce each word below, name the accented syllables, and refer to the dictionary to check the unaccented syllables for the schwa.

scientific (si'en tif'ik)
collect (kə lekt')
flatten (flat'ən)
aquarium (ə kwā'rē əm)

condition (kən dish ən)
impatient (im pā'shənt)
bottom (bot'əm)
successful (sək ses'fəl)

All
Using
context clues

Word Meaning. Distribute copies of the following exercise for independent work. Direct the pupils to decide which word belongs in each sentence, according to context. When they have finished, have them tell how the sentence gave them clues in making the correct selection.

seedlings	bulk	sprouting
tangles	whimpered	poplar
pulp	scramble	sprinkler

1. Dad attached a (sprinkler) to the hose to water the lawn.
2. We buy chemicals for the pool in (bulk) rather than in small packages or tins.
3. I could hardly wait for the seeds I had planted to start (sprouting).
4. Your little (seedlings) may grow to be big trees.
5. Discard the skin and seeds and use only the (pulp) of the fruit in that recipe.
6. Tall, slender (poplar) trees stood like sentinels at the bottom of the garden.
7. By clutching at bushes and rocks we managed to (scramble) to the top of the hill.
8. The puppy (whimpered) and held up his sore paw.
9. It hurts when you try to comb (tangles) out of curly hair.

All
Vowels in
unaccented
syllables

Spelling. Recall that vowels in unstressed syllables can cause difficulty in spelling because they are usually spoken so lightly that it is almost impossible to tell which vowel letter is used to represent the sound. Knowledge of prefixes, suffixes, and initial syllabic units is of some help. These are usually unstressed syllables, and if the pupils have taken the trouble to memorize

their spellings, they will know which vowel is required. Knowing the root word may help too. For example, in spelling the word *plentiful*, the pupils should know that the vowel in the suffix is *u*. If they know that the root word is *plenty*, they should know that the *y* would be changed to *i* before the suffix was added, and so will know that the vowel in the unstressed second syllable must be *i*.

There are many words, however, that do not contain such clues to spelling, and one must rely on memory for the correct vowels to use in unaccented syllables. It was suggested previously that the pupils read one or two pages of handy reading material each day, pick out all the words with unstressed, lightly spoken syllables, and notice which vowel is used in each one. Encourage those pupils who are following this practice to continue, and urge those who are having difficulty in spelling to begin. Explain that this practice will familiarize them with the spelling of most of the common words that fall in this category.

Careful pronunciation can also give help in spelling words with unstressed syllables. In many instances it is possible, without distorting the pronunciation or imparting a stilted or artificial effect to speech, to pronounce unstressed vowels with enough of their vowel sound to indicate which vowel is used. For example, in pronouncing the word *banana* it is possible to indicate a slight short-a sound in the first and last syllables, rather than carelessly saying *buh-nan-uh*.

Have the pupils practice saying the following words, giving a slight indication of the vowel sound in the underlined syllables rather than the uh sound: poplar, ailanthus, poiuson, sciuntific, aquarium.

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most of the words with unstressed syllables have been presented as special spelling words in this unit.

We were embarrassed by the boy's quarrelsome manner.
He imitates the way I dress, even to wearing blue corduroy shorts.
Bill mentioned seeing the carcass of a bear that had been shot.
Orchids are beautiful flowers.

All
Let's spell
these!

Have any misspelled words entered in the pupils' lists of difficult words.

Write the following sentences on the board and have them read.

There are many spruce and poplar trees near our cottage.
Mother chilled the jelly in the refrigerator.
The wind ruffled the surface of the water.
He collected a lot of chestnuts last fall.

Call attention to the underlined words and discuss their spelling as follows:

spruce — note the *spr* blend — the *u* representing the sound of *u* as in *rule* — the *c* representing the soft *s* sound before *e*

poplar — note the *a* in the unaccented syllable

refrigerator — note the *e* in the unstressed first syllable — the *g* representing the soft *j* sound before *e* — the *e* in the unstressed third syllable — the *or* ending

surface — note the *ur* representing the *er* sound as in *term* — the *a* in the unaccented syllable

chestnuts — note the *t* at the end of the first syllable — although both pronunciations are correct, urge the pupils to use *chest'nut* rather than *ches'nut* in the interests of correct spelling

Have the words entered in the spelling notebooks.

Write the word *sprinkler* on the chalkboard and elicit the root word *sprinkle*. Recall the spelling group *sprinkle, crinkle, tinkle, twinkle, wrinkle*.

Write *sprout* on the board and recall the spelling group *sprout, bout, clout, flout, gout, lout, pout, rout, scout, shout, snout, sprout, stout, trout*.

All
Recalling
spelling groups

Lesson 15

(Owls in the Family)

All
Introducing
suffix al

Structural Analysis. Write the word *natural* on the board. Ask a volunteer to name the root word, tell how the suffix changes the root word, and use the affixed word in a sentence. Explain to the pupils that the suffix *al* means "belonging to," "like a," or "act of."

Write the following words on the board, without indicating syllabic divisions and accents. Ask pupils to identify the root word and tell the change *al* makes in each word. (Changes noun to an adjective.)

ac'ci dent'al	ap prov'al	bur'i al	mu'si cal
oc ca'sion al	sig'nal	trib'al	per'son al
o rig'i nal	trop'i cal	sur viv'al	re fus'al

Point out that in the spelling of *approval*, *tribal*, *survival*, and *refusal*, the final *e* is dropped before the suffix is added, and that in *burial* the *y* is changed to *i*.

Ask individual pupils to come to the board and divide the words into syllables and place the accent mark on the correct syllable or syllables in each word. Remind them that suffixes are usually considered separate syllables and that the accent is placed on a syllable in the root word. Refer pupils to a dictionary to verify each response.

Reviewing
syllabication
and accent
placement

Language Development. Duplicate and distribute copies of the following exercise for independent work. (Answers are indicated.)

Read each sentence below and notice how the underlined word is used in the sentence. Find the underlined word in the dictionary. Then in the space before the sentence, write the number of the dictionary definition used.

- (3) The owl's nest was in a poplar bluff.
- (1) The owl swooped down to protect her nest.
- (5) Mr. Miller's belt caught on the stub of a branch.
- (1) They knew there were red-winged blackbirds near the slough.
- (1) Mr. Miller brought his camera to take pictures of the owls.
- (3) The boys ducked as the owl swooped down on them.
- (14) Mr. Miller hid in a blind to photograph the owls.

Note. The exercise above is based on *Dictionary of Canadian English: The Intermediate Book*. If another dictionary is used, the numbers of the definitions may be different. Also, unless the dictionary used provides specifically Canadian definitions, the sentences using *bluff* and *slough* should be omitted.

All
Spelling
words with
suffix al

Spelling. For the most part, spelling words with *al* is simple. The suffix is merely added to the root word. Write on the board as examples *accident—accidental*, *norm—normal*, *magic—magical*, *occasion—occasional*, *music—musical*. In some instances the pronunciation may change, as in *sign—signal*, but the spelling of the root is not altered. The only thing to watch for is the fact that some words end in unaccented *el*; for example, *chisel*, *channel*, *shrivel*. The meaning, however, should make it clear when that sound is actually the suffix *al*.

As in the case of most suffixes beginning with a vowel, final *e* of a root word is dropped; the final consonant of a short-vowel stressed syllable is doubled; and final *y* changes to *i* before the suffix is added. Use as examples *tribe—tribal*; *approve—approval*; *survive—survival*; *acquit—acquittal*; *remit—remittal*; *bury—burial*; *deny—denial*; *try—trial*.

Recall that when suffix *ous* is added to a word ending in *ce*, the *e* changes to *i*, to blend with the *c* to represent a *sh* sound. This also happens when suffix *al* is added to words ending in *ce*; for example, *artifice—artificial*; *office—official*.

Some words ending in a *t* or a *d* sound insert a *u* before the suffix *al* is added; for example, *event—eventual*; *grade—gradual*. This presents no spelling difficulty, because the *u* is sufficiently audible to alert the speller.

As with many other suffixes, very great changes occur in the root of some words when *al* is added; for instance, *voice*—*vocal*; *crime*—*criminal*; and *al* is also added to roots that are not of English origin and so are not recognizable, such as *final*, *initial*, *casual*, *vital*. These have to be remembered as they are met.

Sum up the lesson as follows:

1. Most words simply add *al* to the root word, with no change in spelling. The meaning will help to confirm that the *al* suffix is required.
2. Words ending in a stressed syllable containing a single vowel followed by a single consonant double the consonant.
3. Words ending in silent *e* usually drop the *e* before *al* is added.
4. Words ending in *y* usually change the *y* to *i* before *al* is added.
5. Words ending in *ce* change the *e* to *i* before *al* is added.
6. Some words ending in the *d* or *t* sounds insert *u* before *al*.
This can be detected by sound.
7. Words with drastic changes in the spelling of the root word, and words based on non-English roots, have to be memorized.
8. Always check in the dictionary when in doubt.

All

Try these!

Have the pupils add *al* to their lists of suffixes.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

The final rehearsal showed that our play would be sensational.
Ideal environmental conditions exist on that tropical island.
The naturalist gave official approval of the experimental work.
The police were worried by the acquittal of the criminal at the trial.
The removal of the individual's possessions was accidental.

Have any misspelled words entered in the pupils' lists of difficult words.

Write the following sentences on the board and have them read.

The owl swooped down to her nest.
He accidentally cut himself with the hatchet.
The hiker carried his supplies in a haversack.
One who doesn't tell the truth is a liar.

Call attention to the underlined words and discuss their spelling as follows:

swooped—note the *sw* blend—the *oo* representing the *u* sound as in *rule*

accidentally—note the two suffixes, *al* and *ly*

hatchet—note the silent *t* preceding the *ch* after a short-vowel sound—the *e* in the unaccented syllable

haversack—note the *e* in the unaccented second syllable

liar—note the adjacent pronounced vowels—the *a* in the unaccented syllable

Have the words entered in the spelling notebooks.

Write the new word *giggle* on the board and help the pupils build a spelling group as follows:
giggle, jiggle, wiggle, wriggle.

Write the words *bluff*, *swoop*, and *hatchet* and recall the following spelling groups:
huff, buff, bluff, cuff, fluff, gruff, muff, puff, ruff, scuff, scruff, snuff, stuff
scoop, coop, droop, hoop, loop, sloop, snoop, stoop, swoop

All

Building
and recalling
spelling groups

catch, batch, hatch, latch, match, patch, scratch, snatch, thatch, hatchet, dispatch, satchel

Progress Check

All
Recognizing
compound
words

Structural Analysis. To check the pupils' understanding of compound words, distribute copies of the following test for independent work. (Answers are indicated.)

Make compound words by joining a word in the first column with a word in the second column. Then choose one of the compound words you have made to fill each space in the sentences which follow.

black	land	1. (<u>blackbird</u>)
day	bird	2. (<u>daylight</u>)
wood	head	3. (<u>woodland</u>)
over	ever	4. (<u>overhead</u>)
which	foot	5. (<u>whichever</u>)
under	burn	6. (<u>underfoot</u>)
sun	light	7. (<u>sunburn</u>)

1. The sun shone brightly (overhead).
2. The artist painted a (woodland) scene.
3. The seeds should grow well (whichever) container you use.
4. The boy imitated the song of a (blackbird).
5. Sticks crackled (underfoot) as they walked through the woods.
6. He wore a floppy hat to protect him from (sunburn).

All
Recognizing
vowel digraphs
and diphthongs

Phonetic Analysis. To test the pupils' recognition of vowel digraphs and diphthongs, distribute copies of the following exercise for independent work. (Answers are indicated.)

Read the word at the beginning of each row. Then read the three other words beside it. Draw a line under the word in each row which contains a digraph or diphthong with the same sound as the digraph or diphthong underlined in the first word.

1. chief	<u>ie</u> as in cried	<u>ie</u> as in mischief	<u>ie</u> as in piece
2. sprout	<u>ou</u> as in course	<u>ou</u> as in counted	<u>ou</u> as in tough
3. prairie	<u>ai</u> as in hairy	<u>ai</u> as in certain	<u>ai</u> as in trail
4. meant	<u>ea</u> as in beast	<u>ea</u> as in pears	<u>ea</u> as in head
5. eight	<u>ei</u> as in height	<u>ei</u> as in receive	<u>ei</u> as in weight

All
Selecting
the correct
definition

Word Meaning. To check the pupils' understanding of some of the words introduced in the unit, duplicate the following test and distribute copies to the pupils for independent work. (Answers are indicated.)

Read each sentence and think of the meaning of the underlined word. Then underline the meaning which best fits the thought of the sentence.

1. Some older females began to groom the chief baboon's fur.
a. a man about to be married b. make neat and tidy
2. The old baboon had a gaping wound in his side.
a. yawning b. wide open
3. The boy gazed at the mangled carcass of the leopard.
a. pressed on an ironing machine b. roughly cut and torn

4. Pig bristles are used in making brushes.
 - a. short stiff hairs
 - b. causes the hair to stand up straight
5. The boy wore corduroy shorts.
 - a. cotton cloth with velvety ridges
 - b. a kind of road made of logs
6. My dog had a thorn stuck in the pad of his left forepaw.
 - a. a soft mass used for comfort, protection, or stuffing
 - b. a cushionlike part on the bottom of some animals' feet
7. He slashed down the weeds and bushes around the cottage.
 - a. cut with a sweeping stroke
 - b. whipped severely

All
Spelling
test

Spelling. The following words have been presented as special spelling words in this unit: *detached, corduroy, mentioned, embarrassed, imitate, quarrelsome, swerved, mangled, carcass, bristles, knobby, orchid, spruce, poplar, refrigerator, surface, chestnuts, swooped, accidentally, hatchet, haversack, liar.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils may be expected to write all the sentences. Some may write only a few, selected by the teacher, and the underlined words from the rest of the sentences.

Note. Don't forget to make the necessary additions or deletions if more or fewer than the suggested words have been taught.

1. He was embarrassed when he accidentally broke the strap of his friend's haversack.
2. The artist detached the loose bristle from his brush.
3. The leopard swerved to face the quarrelsome baboon.
4. The liar refused to admit that he had stolen the chestnuts.
5. The child imitated a plane swooping down for a landing.
6. Mother mentioned that I might polish the surface of the refrigerator.
7. The woodsman cut down dead spruce and poplar trees with a hatchet.
8. She wore an orchid-colored corduroy jacket.
9. The mangled carcass of the beast lay on the ground.
10. Some trees have very knobby branches.

Lesson 16

(Wild Bird)

All
Reviewing
suffix ship

Structural Analysis. 1. Write the following sentence on the board.

The boy and his grandfather suffered hardship because they were so poor.

Have the suffix *ship* and the root word *hard* identified. Ask a pupil to find the suffix *ship* in the dictionary and read aloud its various meanings:

1. The office, status, or rank of—, as in *clerkship, governorship*
2. The quality, state, or condition of—, as in *kinship*
3. The act, acts, power or skill of—, as in *horsemanship*
4. The relation between—, as in *comradeship*

Ask the pupils which meaning applies to *hardship*, and elicit it is No. 2—the quality, state, or condition of being *hard*.

Write the following words on the board:

sportsmanship	leadership
championship	friendship
kingship	lordship

Have the suffix identified in each word, and ask volunteers to use some of the suffixed words in meaningful sentences.

2. Explain to the pupils that there is another suffix which imparts similar meanings to root words. Write on the board:

They lived in a poor neighborhood.

The grandfather recalled memories of his childhood.

Have the sentences read and draw attention to the underlined words. Elicit that *hood* is a suffix attached to the root words *neighbor* and *child*. Ask a pupil to find the suffix *hood* in the dictionary and read aloud its definitions.

1. The state or condition of being, as in *boyhood*, *likelihood*.
2. The character or nature of, as in *manhood*, *sainthood*.
3. A group, body of, as in *priesthood*, *sisterhood of noble women*.

Write the following words on the board.

babyhood	livelihood
brotherhood	knighthood
falsehood	girlhood

Have the words pronounced and the suffix identified in each one. Ask volunteers to use some of the words in meaningful sentences. It may be necessary to have *livelihood* checked in the dictionary, since it is based on an unusual meaning of *lively*.

Spelling. Recall that the suffix *ship* requires no change in the root word—*friend*, *friendship*; *comrade*, *comradeship*. This is true also of the suffix *hood*—*boy*, *boyhood*; *false*, *falsehood*. There are a few words, however, in which the suffix *hood* is a second suffix added after suffixes *y* and *ly*. In these few instances the *y* changes to *i* before the suffix *hood* is added—*likely*, *likelihood*; *lively*, *livelihood*; *hardy*, *hardihood*. This doesn't happen very often; in fact, the three words mentioned are the words the children will see most frequently, and so they should be easy to remember. Note that this occurs only when the *y* is the suffix *y* or part of the suffix *ly*; no change is made when the *y* is an integral part of the root word, as in *babyhood*.

Have *hood* entered in the children's lists of suffixes.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

My cousin has now finished his apprenticeship.

There is little likelihood of our moving out of this neighborhood.

Their friendship had lasted since girlhood.

Our team really earned the championship.

He suffered many hardships during his childhood.

Have any misspelled words entered in the pupils' lists of difficult words.

Write the following sentences on the board and have them read.

I like oatmeal for breakfast.

The wind blew a lot of soot down our fireplace chimney.

All
Introducing the
suffix hood

All
Spelling words
with suffixes
ship and hood

All
Try these!

All
Let's spell
these!

Indians wore moccasins and so do I.

There are rattlesnakes in some parts of Canada.

Dad shoved the bureau to the other side of the room.

Call attention to the underlined words and discuss their spelling as follows:

oatmeal—note that this is a compound word and have the two parts identified—note the regular vowel digraphs *oa* and *ea*

soot—note the *oo* representing the sound of *u* as in *put*

moccasins—have the pupils take special note of the double *c* and single *s*, as these cause the most common errors in spelling this word—note the *a* and *i* in the unstressed syllables

rattlesnakes—have the two parts of the compound identified—note the double *t*—the *le* ending

shoved—note the *o* representing the short-*u* sound—the silent *e* at the end of the root word *shove*

bureau—note that the *u* does not combine with the *r* to represent a murmur diphthong; it represents the long-*u* sound—note the *eau* representing the long-*o* sound. If the children are interested, explain that this letter combination occurs in many French words. They may recall the word *plateau* in the story "The Beast of Baluchistan."

Have the words entered in the spelling notebooks.

Write the new word *blare* on the board and have the pupils recall the word group *care, bare, blare, dare, fare, glare, hare, mare, pare, rare, scare, share, snare, spare, square, stare, ware, flare*.

Write the new word *settler* on the board. Have the root word *settle* identified and help the pupils build a spelling group as follows: *settle, fettle, kettle, mettle, nettle*. Have each of these words located in the dictionary and used in meaningful sentences. Some pupils, whose mothers or sisters work with ceramics, may know *fettle* as a verb, a usage not given in *Dictionary of Canadian English: The Intermediate Dictionary*. If anyone mentions this usage, have him explain its meaning to the group, or tell the pupils that it means "to trim off rough spots, usually by scraping."

Lesson 17

(from *Potlach*)

Structural Analysis. 1. Write the following sentences on the board:

He was the biggest man imaginable.

That valuable vase is breakable.

Have the suffix *able* identified in each underlined word and recall that this suffix added to a root word means "capable of" or "condition of." Use the sentences on the board as examples.

Write on the board: *fashion, comfort, admire, like, believe*. Ask individual pupils to give the definition of each root word, to add the suffix *able*, and to explain how the suffix *able* changes each root word. Have the pupils suggest other words that contain the suffix *able* and discuss their meanings.

2. Point out to the pupils that the suffix *able* is sometimes spelled *ible*. Use as examples *sensible, suggestible, forcible, flexible, exhaustible*. Have them note the spelling change in some of the affixed words. Using the examples given, help the children to realize that the suffix *ible* imparts exactly the same meaning as does suffix *able*.

3. Duplicate and distribute copies of the following exercise for independent work. (Answers are indicated.)

Decide which of the words listed below are compound words and place these under the heading Column 1. Write the words that have a hyphen in Column 2. Place all the others that are neither compounds nor hyphenated words in Column 3.

All
Recalling
and building
spelling
groups

All
Reviewing
suffix able

All
Introducing
suffix ible

All
Recognizing
compound and
hyphenated
words

womenfolk (1)	ear-splitting (2)	somewhere (1)
sing-song (2)	ascertain (3)	gusto (3)
eyebrows (1)	upsetting (1)	kindliness (3)
ponderous (3)	grotesque (3)	orange-red (2)
eardrums (1)	war-black (2)	excitement (3)
howl-call (2)	intervals (3)	outside (1)
thunder-drums (2)	by-passed (2)	northwest (1)
menfolk (1)	prolonged (3)	twenty-eight (2)

Column 1	Column 2	Column 3

All
Spelling words
with suffixes
able and ible

Spelling. In adding the suffix *able* to most words, the suffix is simply added to the root word, with no change in spelling; for example, *remark—remarkable; consider—considerable; respect—respectable; fashion—fashionable*.

If the root word ends in *e*, the *e* is usually dropped before the suffix *able* is added; for example, *imagine—imaginable; believe—believable; desire—desirable*.

An exception to this rule applies to words ending in *ce*, representing the soft-*s* sound and to words ending in *ge*, representing the soft-*j* sound; for example, *service—serviceable; notice—noticeable; change—changeable; manage—manageable*. You will sometimes see the *e* retained when *able* is added to one-syllable words containing a long-vowel sound, such as *sale* and *like*. These words may be spelled with or without the *e*, but most dictionaries give preference to dropping the *e*—*salable, likable*.

If the root word ends in *y*, the *y* changes to *i* when *able* is added; for example; *envy—enviable; deny—deniable; rely—reliable*.

If a word ends in a single consonant following a single vowel, and the accent falls on that final syllable, the consonant doubles when *able* is added; for example, *control - controllable; forget - forgettable*. You have to watch for exceptions, however, such as *prefer - preferable*, and take special note of them when you see them.

The suffix *ible* poses more difficulties. Some words simply add *ible* to the root word; for example, *convert - convertible; suggest - suggestible; exhaust - exhaustible*. Those ending in *e* drop the *e* before adding *ible*, as in *sense - sensible*.

Many words ending in the *d*-sound change the *d* to *s* before *ible* is added; for example, *respond-responsible; divide-divisible*. This is not hard to remember because our ears will detect the change. Words based on the same root as *permit*, change the *t* to double *s* before *ible*, as in *permit-permissible; admit-admissible*.

In many cases the suffix *ible* is added to roots which are not recognizable English words, and they simply have to be remembered as they are met. Fortunately the majority of these words are words we see so frequently that it is not hard to remember their spelling; for example, *visible, edible, terrible, possible, incredible, audible*.

As for knowing whether *able* or *ible* is required in spelling an unfamiliar word, there is no set rule. Since *able* is by far the more common form, it may be tried first to see if that spelling looks at all familiar, but for the most part we have to rely on memory and always check the spelling in a dictionary if there is any doubt.

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

It is possible that that remarkable picture may be valuable.

All
Try these!

We need a helper who is respectable, reliable, and sensible.
 It is fashionable to drive a convertible these days.
 That terrible accident is unforgettable.
 It seems unbelievable that the weather could be so changeable.

Have any misspelled words entered in the pupils' lists of difficult words.

All
 Let's spell
 these!

Write the following sentences on the board and have them read.

It was apparent that this was a festive occasion.
 The breaking of that vase was not accidental. It was deliberate.
 The strange beast emitted a piercing howl.
 The bright light made me squint.
 The story took place in a remote part of Canada.

Call attention to the underlined words and discuss their spelling as follows:

apparent — note the *a* in the unstressed initial syllable — the double *p* — the *e* in the unstressed final syllable

festive — note the final silent *e*, even though the *i* in the second syllable represents the short-*i* sound

deliberate — note the *e* in the unaccented first and third syllables — the *ate* representing the *it* sound. Have the word located in the dictionary and its several meanings noted. Call attention to the change in pronunciation, though not in spelling, when the word is used as a verb.

emitted — note the *e* standing alone as an unaccented first syllable — elicit the root word *emit* and ask a pupil to explain the doubling of the *t* when the past tense is formed

squint — note the *squ* blend representing the *skw* sound

remote — note the *e* in the unstressed first syllable

Have the words entered in the spelling notebooks.

All
 Building
 spelling
 groups

Write the new words *clatter* and *trample* on the board and help the pupils to build spelling groups as follows: *clatter, batter, chatter, fatter, flatter, hatter, latter, matter, natter, patter, platter, ratter, scatter, shatter, spatter, splatter* *trample, ample, sample*

Write the new word *sway* on the board and let the pupils build a spelling group on their own. When they have finished, have the lists checked and any omissions added. They should have most of the following: *bay, bray, cay, clay, day, dray, flay, fray, gay, gray, hay, jay, lay, nay, pay, play, pray, ray, say, slay, splay, spray, stay, stray, sway, tray, way*. If any of the words are unfamiliar, have their meanings checked in the dictionary.

Lesson 18

(*The Smoking of the Peace Pipe or Calumet*)

Structural Analysis. Write the following pairs of words on the board:

All
 Recognizing
 suffixes
ance and ence

appear — appearance
 enter — entrance

different — difference
 silent — silence

Ask pupils to pronounce the root words and the affixed forms, noting the suffixes *ance* and *ence*. Lead the pupils to the generalization that when the suffixes *ance* and *ence* are added to a root word, they change the word from a verb or adjective to a noun. Use as an example the verb *enter*, meaning "to go into" and the noun *entrance*, meaning "a place by which to enter"; and the adjective *silent*, meaning "quiet" and the noun *silence*, meaning "absence of noise."

Write the following root words on the board and have pupils change each word to a noun by adding *ance* or *ence*. A dictionary should be used to check the spelling of the affixed words. (Answers are indicated.)

Root Words	Affixed Words
1. allow	(allowance)
2. evident	(evidence)
3. patient	(patience)
4. endure	(endurance)
5. significant	(significance)
6. attend	(attendance)
7. disturb	(disturbance)
8. absent	(absence)
9. violent	(violence)
10. important	(importance)

All
Recognizing
antonyms

Language Development. "What word is the opposite of *peace*? (*war*); *light*? (*dark*); *happy*? (*sad*); *alike*? (*different*)." Elicit that an *antonym* is a word that means the opposite of another word. As a further example, write the word *modern* on the board. "What word means the opposite of *modern*?" (*ancient*)

Duplicate the following exercise and distribute copies for independent work. (Answers are indicated.)

Listed below are the antonyms for words which appear in the story. Skim each page to find the word which has the opposite meaning and write it in the space provided.

Page 164.	ended	(commenced)
	inner	(outer)
	began	(ceased)
	retreated	(advanced)
	hid	(revealed)
	stingy	(generous)
Page 166.	denied	(acknowledged)
	luxury	(necessity)
	gloom	(joy)
	easy	(difficult)
	victories	(defeats)
	slavery	(freedom)
Page 168.	rises	(sinks)
	youth	(age)
	life	(death)

All
Spelling words
with suffixes
ance, ence

Spelling. Most of the rules governing the addition of suffixes apply in the case of the suffixes *ance* and *ence*. Many words simply add the suffix with no spelling change in the root word; for example, *allow*—*allowance*; *confer*—*conference*. Root words which end in *e*, drop the *e*, as in *endure*—*endurance*, *resemble*—*resemblance*, *interfere*—*interference*. Root words which end in a single vowel followed by a single consonant, and have the accent on that syllable, double the consonant, as in *occur*—*occurrence*, *admit*—*admittance*. Root words ending in *y* change the *y* to *i*, as in *rely*—*reliance*, *apply*—*appliance*. Some words ending in *er* drop the *e*, as in *enter*—*entrance*, *hinder*—*hindrance*. Root words which end in *ant* or *ent* simply drop the *t* and add *ce* to produce the inflected form, as in *silent*—*silence*, *significant*—*significance*, *patient*—*patience*, *important*—*importance*.

For the most part, knowing whether to use *ance* or *ence* in spelling is a matter of memory. Only those words which end in *ant* or *ent* are certain, and even with those, correct spelling depends upon knowing whether the root ending is *ant* or *ent*. If the word is a fairly common one,

it may be tried with both vowels, to see if one looks familiar. But if there is any doubt at all, the word should be checked in the dictionary.

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

The father lost patience with his son's disobedience and insolence.
As I left the entrance the brilliance of the sunlight made me squint.
The sign said "No Admittance."
The detective realized the importance of the evidence.
There is a great difference between modern appliances and those of long ago.

Have any misspelled words entered in the pupils' lists of difficult words.

All
Let's spell
these!

Write the following sentences on the board and have them read.

What is the significance of that symbol?
The council acknowledged the necessity for prompt action.
The function of a conference is to discuss important matters.
They voted to give a generous donation to the Red Cross.

Call attention to the underlined words and discuss their spelling as follows:

significance—note the *i* in the unaccented third syllable—the *ance* suffix. Elicit the root word *significant*. Explain that both forms of this word derive from *signify*, and point out that knowing this will help them to remember the unaccented *i* in the inflected forms.

council—note the *ou* representing the *ou* sound as in *out*—the soft *c* before *i*—the *i* in the unaccented final syllable

acknowledged—note the *c* in the first syllable—the basic root word *know*—the *e* in the unaccented final syllable—the *dge* representing the *j* sound. Point out that the basic root word is *know*, even though in this inflected form the short-o is heard.

necessity—note the *e* in the unaccented first syllable—the *c* representing the soft *s* sound before *e*—the double *s*—the *i* in the unaccented third syllable

function—note the *n-c* representing the *ngk* sound—the *tion* suffix.

conference—note the initial syllabic unit *con*—the *e* in the unaccented second syllable—the *ence* suffix

generous—note the *g* representing the soft-*j* sound before *e*—the *e* in the unaccented second syllable—the *ous* ending

Have the words entered in the spelling notebooks.

All
Building
spelling
groups

Write the new words *whiff* and *gloom* on the board and help the pupils to build spelling groups as follows:

whiff, cliff, miff, skiff, sniff, stiff, tiff
gloom, boom, bloom, broom, doom, groom, loom, room, zoom

Have any unfamiliar words checked in the dictionary and used in meaningful sentences.

Progress Check

All
Dividing words
into syllables;
recognizing
suffixes

Structural Analysis; Syllabication. To check ability to divide words into syllables and recognition of suffixes, distribute copies of the following test for independent work. (Answers are indicated.)

Divide each of the following words into syllables and underline the suffix if there is one.

- | | |
|----------------|----------------------|
| 1. contentment | con tent <u>ment</u> |
| 2. accidental | ac ci dent <u>al</u> |

3. remotely	re mote ly
4. council	coun cil
5. conference	con fer ence
6. falsehood	false hood
7. convertible	con vert ible
8. hardship	hard ship
9. allowance	al low ance
10. joyous	joy ous
11. considerable	con sid er able
12. incense	in cense

All
Matching
words and
definitions

Word Meaning. To check the pupils' understanding of the meaning of some of the words introduced in the unit, distribute copies of the following test for independent work. (Answers are indicated.)

Find in the list of words a word that will match each definition and write the word on the line opposite the definition.

comply	acknowledge	apparent
prolonged	moccasins	bureau
festive	generous	significance
	forefathers	
1. a chest of drawers for clothes		(bureau)
2. soft leather shoes, sandals, or slippers		(moccasins)
3. ancestors		(forefathers)
4. gay; joyous; merry		(festive)
5. made longer; drawn out		(prolonged)
6. plain to see		(apparent)
7. act in agreement with a request or an order		(comply)
8. importance; meaning		(significance)
9. admit to be true; express thanks		(acknowledge)
10. unselfish; willing to share; large; plentiful		(generous)

All
Spelling
test

Spelling. The following words have been presented as special spelling words in this unit: *oatmeal, soot, moccasins, rattlesnakes, shoved, bureau, apparent, festive, deliberate, emitted, squint, remote, significance, council, acknowledged, necessity, function, conference, generous.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most of the pupils may be expected to write all the sentences. Some pupils should be asked to write only a few complete sentences, selected by the teacher, and the underlined words from the other sentences.

Note. Don't forget to make the necessary deletions or additions if fewer or more than the suggested special spelling words have been taught.

1. His grandfather gave him a generous serving of oatmeal.
2. I got oily soot all over my new moccasins.
3. It was apparent that the rattlesnake was ready to strike.
4. He shoved his festive clothing into a bureau drawer.
5. He squinted and walked into the lodge in a deliberate manner.
6. What was the significance of the wild howls he emitted?
7. To reach remote parts of Canada planes are a necessity.
8. The council will continue to function as a governing body.
9. I have acknowledged the letter inviting me to attend the conference.

Lesson 19

(A Funeral for Constable Cameron)

All
Noting entry
words with
variant
spellings

Using the Dictionary. There have been several instances in which the pupils have been told that certain words have more than one correct spelling. "In order to check the meaning of a word in a dictionary you must know how to spell the word. There might be some question as to the proper spelling of the word meaning 'a small, flat, sweet cake.'" Tell the children that there are two entries given in the dictionary for this word and write *cooky* and *cookie* on the board. Explain to the group that if the spellings are very similar and there is only one definition or series of definitions, the spellings are entered jointly. Point out that the more common spelling is given first.

Also explain that sometimes words with more than one spelling are entered separately, and use as an example *catalog* and *catalogue*. It should be pointed out that some words are listed separately because the dictionary is arranged alphabetically, as in *mold* and *mould*.

If dictionaries are available in the classroom, distribute copies of the following worksheet. If dictionaries are not available, the teacher should place the words with variant spellings on the board. (Answers are indicated and are based on *The Dictionary of Canadian English: The Intermediate Book*.)

Look up the following words in a dictionary. Underline each word which may be spelled another way and write the other spelling next to it.

patrol	<u>judgment</u> (judgement)
<u>program</u> (programme)	knuckle
constable	<u>center</u> (centre)
neighbor (neighbour)	<u>honor</u> (honour)
fantastic	<u>enfold</u> (infold)
<u>moustache</u> (mustache)	scuff
<u>acknowledgment</u> (acknowledgement)	<u>traveler</u> (traveller)
youngster	bandit
<u>storey</u> (story)	<u>instalment</u> (installment)

All
Recognizing
use of *i*
as consonant *y*

Phonetic Analysis. Write the words and the respellings of *opinion* (əpin'yən) and *onion* (un'yən) on the board. Ask a volunteer to pronounce each word. Point out that the vowel *i* has the sound of the consonant *y* in these words.

Ask for other words in which the *i* represents the *y* sound. Write the list on the board and select pupils to check the respellings in a dictionary. The list may include words such as *companion*, *union*, *million*, *behavior*, *spaniel*, *familiar*, *pavilion*, *brilliant*.

All
Spelling words
containing *i*
representing
the sound of
consonant *y*

Spelling. Point out to the pupils that the sound of consonant *y* coming within a word is nearly always represented by *i*. Refer to the words in the preceding exercise as examples. There are a few exceptions in which *y* is used, such as *canyon* and *lawyer*, which the pupils should try to memorize as they are met.

In spelling unfamiliar words containing the sound of consonant *y* in a medial location, it is fairly safe to use *i*. If there is any doubt, the word should be checked in the dictionary.

Warn the pupils to think carefully about the words they are spelling and be on the alert for words containing the long-*u* sound; for example, *menu* and *value*. These, too, have the consonant *y* sound, but it is part of the long-*u* sound and is not represented by *i*.

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

Are there creamed onions on the menu today?
We noticed the spaniel's peculiar behavior.

The pavilion was decorated with brilliant lights.
His opinion is of little value.
I thought that lawyer looked familiar.

Have any misspelled words entered in the pupils' lists of difficult words.

Write the following sentences on the board and have them read.

The youngster had a fantastic idea.
The police patrolled the highway looking for the bandits.
The manager's secretary is married to a police sergeant.

Call attention to the underlined words and discuss their spelling as follows:

youngster—note the *e* in the unaccented second syllable

fantastic—note that this word is spelled exactly as it sounds—call special attention to the final *c*; some commercial products which the children may see often use *k*

patrolled—elicit the root word *patrol* and note the double *l* when *ed* is added—note the *a* in the unaccented first syllable

bandits—note the *i* in the unaccented second syllable

secretary—note the *e* in the unaccented second syllable and the *a* in the third syllable

sergeant—note the *er* representing the *ar* sound as in *farm*—the *ge* representing the *j* sound—the *a* in the unaccented final syllable

Have the words entered in the spelling notebooks.

Write the new words *buckle* and *knuckle* on the board and help the pupils build the following spelling group:

buckle, chuckle, knuckle, suckle.

Lesson 20

(The First Quest of the Round Table)

Structural Analysis. Duplicate and distribute the following exercise for independent work.

After the pupils have completed the assignment, ask them to return to the group in order to discuss their answers. (Answers are indicated.)

Read the prefixes, suffixes, and the sentences below. Note the underlined words in each sentence. Then add a prefix or a suffix to the underlined word, and write the affixed word in the space.

ist	re	ment	in	ward
mis	im	tion	or	our

1. The knights were eager for adventure. They were (adventurous) men.
2. They argued about their positions at the table. Merlin's round table settled the (argument)
3. They were not at all patient as they waited for the adventure to begin. They were (impatient).
4. Merlin, the magician, invented the round table. He was the (inventor) of a lot of wonderful things.
5. I liked the story the first time I read it. I have (reread) it several times.
6. The knights did not trust the stranger. They (mistrusted) him
7. King Arthur liked the music of the harp. A (harpist) played for him as he dined.
8. The castle lay far to the north. The knights had to travel (northward) to reach it.
9. Merlin told the king to act quickly. Only immediate (action) could save the maiden.
10. The directions they were given were not correct. There were several (incorrect) details.

Language Development. Bring the following expressions from the story to the children's attention. Have each expression read aloud and its meaning interpreted. Have the children refer to their texts in order to read the expression in context.

Page 186. "a great strife broke out between them"

"While the world endures"

"to show their worth"

Page 187. "at the time appointed"

Page 188. "sit at meat"

"as it drew near the door"

Page 190. "suffer me not to be robbed"

"no affair of ours"

"may not let this pass so lightly"

"my long sleep"

Spelling. Recall that if the spellings of prefixes and suffixes have been memorized, these affixes can be of help in spelling unfamiliar words. They provide parts of words that can be written down with confidence, leaving only the spelling of the root words to consider. Prefixes are of additional help in that they tell you the first few letters of a word, making it easy to locate the word in the dictionary to check its spelling.

Review quickly with the pupils the most common changes made in the spelling of words when suffixes are added:

1. If a word ends in *e*, the *e* is usually dropped before adding a suffix which begins with a vowel—*rebu*ke, *rebu*king.
2. If a word ends in a single vowel followed by a single consonant, the consonant usually doubles before a suffix is added—*omit*, *omit*ted; *control*, *control*led; *knob*, *knob*by.
3. If a word ends in *y* preceded by a consonant, the *y* changes to *i*, except when the suffix to be added begins with *i*—*kindly*, *kind*liness; *carry*, *carried*; *defy*, *defiance*, *defying*.
4. If a word ends in a single *f* or *f* sound, the *f* sometimes changes to *v*—*knife*, *knives*; *thief*, *thievish*; *mischief*, *mischievous*.
5. Caution the pupils to keep in mind the exceptions to these rules—*courage*, *courageous*; *grace*, *gracious*; *prefer*, *preferable*; *lie*, *lying*; *etc.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

Some of the knights were unbelievably courageous.

My test paper was incomplete because I omitted the final question.

The squirrel chattered in defiance instead of scurrying away.

Although he was grievously wounded, he prepared to disembark from the ship.

The boy was heartily disliked because of his impoliteness and selfishness.

Have any misspelled words entered in the pupils' lists of difficult words.

Write the following sentences on the board and have them read.

The youth knelt before the king and was knighted

Merlin rebuked the king for his thoughtlessness.

The king's nephew was among those knighted that day.

Do you know another more usual meaning of siege?

Call attention to the underlined words and discuss their spelling as follows:

knelt—note the *kn* digraph—elicit the present tense form of the word, *kneel*

rebuked—note the *e* in the unaccented first syllable

nephew—note *ph* representing the *f* sound—*ew* representing the long-*u* sound

siege—note the *ie* following the rule of *i* before *e* except after *c*—the *g* representing the soft-*j* sound before *e*. Have the pupils locate the word in the dictionary to find the more usual meaning of the word.

Have the words entered in the spelling notebooks.

Lesson 21

(The Flying Machine)

All
Using a
dictionary
diagram

Using the Dictionary. This lesson is designed to help the children use a dictionary diagram for a better understanding of a word's meaning. Duplicate and provide each child with a copy of the illustration of a liquid fuel rocket which might appear in a dictionary.

(Illustration to come)

"The flying machine described in the story was beautiful but not very practical. It was a far cry from modern jets and rockets. If we were to look in a dictionary for the definition of the word rocket we might find the following explanation: 'a self-propelled device operating by means of gases escaping from a nozzle at the rear of a combustion chamber.' We can better understand the meaning of the word *rocket* if a diagram is provided to help explain the definition."

Ask the children to locate the *combustion chamber* and the *nozzle* on their papers. Point out the areas where the *oxidizer* and the *fuel* are stored. Have the pupils notice where the *payload* and *guidance system* are located. Explain to them that modern liquid fuel rockets have been used to launch many satellites.

Conclude the lesson with a discussion of the following diagrams and illustrations included in the dictionary: *cogwheel*, *airplane*, *heart*, *microscope*, *jet*, *mortise and tenon* (listed under *tenon*), *insect*.

Note. The diagram of the rocket and the explanation are not taken from *Dictionary of Canadian English: The Intermediate Dictionary*. This simplified diagram and definition have been used in the interests of easy copying and easy understanding, for the purpose of the lesson. The entries suggested in the last paragraph, and their diagrams, are all in *Dictionary of Canadian English: The Intermediate Dictionary*. If another dictionary is being used, it may be necessary to change some of them.

Syllabication and Accent. Write the following words on the board, or duplicate the list and distribute copies for independent work. Have each word divided into syllables and the accent mark or marks placed. (Answers are indicated.)

em'per or
mir'a cle

re fresh'ing
ex'e cu'tion er

sim'i lar
mer'ci ful

Individual
Dividing words
into syllables
and placing
accent marks

drag^on
stu pen^dous
ap^apa ra^tus

cre ate^r
minⁱa ture
wood^land^r

speck^led
sor^row ful
do minⁱon

All
Using
syllabication
clues to
spelling

Spelling. Remind the pupils that many words are easy to spell if they are divided into syllables. Demonstrate by using the following words: *woodland*, *goldfinch*, *consolation*, *kindliness*, *brandish*, *empire*.

"If you divide *woodland* into syllables you realize that it is a compound word made up of two words you already know. Just write down the two words and join them together."

"If you divide *goldfinch* into syllables you realize that this is a compound word, of which the first one *gold* is known. Write down *gold* and then consider the word *finch*. Since the vowel sound heard is that of short-*i*, you can be pretty sure that the letter *i* will be required to represent the sound. Since the *ch* is heard at the end of the word, you know that it will be represented by the digraph *ch*. The *n* sound will be represented by the letter *n*, and the *f* sound will probably be represented by the letter *f*, although it could be represented by *ph*. If you write the word down, using the *f* at the beginning, you will probably realize that the spelling is correct, for *finch* is a word you will have seen in pet stores and books about birds. Once you have decided that the second word in the compound is spelled *finch*, simply join it to the first word *gold*, and you will have the complete compound, *goldfinch*."

"If you divide *consolation* into syllables, you will realize that the first syllable is a unit you know, and the last syllable is a suffix you know. This leaves only the middle part to figure out. When you think of the second syllable, you will realize that the long-o sound heard must be represented by the letter *o*, since it comes at the end of a syllable, and the next syllable must require the letter *a* since the long-a sound also comes at the end of a syllable. And so the word is easy to spell—*con-so-la-tion*."

"If you divide *kindliness* into syllables, you will realize that the root word is *kind*, which you know, and the other two syllables are suffixes that you know. Recall that when another suffix is added after the suffix *ly*, the *y* changes to *i*. Then write the word—*kind-li-ness*."

"If you divide the word *brandish* into syllables, you will know that the short-a sound in the first syllable is represented by *a*. In the same way, you will know that the short-*i* sound in the second syllable is probably represented by the letter *i*. The consonant blend, consonant, and consonant digraph are fairly sure, so you will likely end up with the correct spelling. If the word doesn't look right, check in the dictionary."

"If you divide the word *empire* into syllables, apply the vowel rules to each syllable and you will probably have the correct spelling. If you are not sure of the *ire* spelling, check in the dictionary."

All
Try these!

"Now try writing these words as I dictate them to you. They are all words that you have seen in the stories in your reader."

Dictate the following words slowly and clearly, being careful not to distort the pronunciation in any way. Pause after each word long enough for the pupils to figure out the spelling.

stupendous
merciful
tiptoe
probably

unselfish
uniform
endure
splendid

microscope
dominion
melodiously
partaking

prolong
fragments
imitation
porcupine

Have any misspelled words entered in the spelling notebooks.

All
Let's spell
these!

Write the following sentences on the board and have them read.

I wonder if there are other inhabited planets in the universe.
The injured boy writhed in pain.
The emperor gave a serene smile as he listened to the birds.
The woodland path was speckled with spots of sunlight and shadow.
The giant was muscular but he was awkward in his movements.

Call attention to the underlined words and discuss their spelling as follows:

universe—note the *u* standing alone as an accented first syllable—the *i* in the unaccented second syllable—the *er* representing the *er* sound as in *term*—the final silent *e*
writhed—note the *wr* digraph—the voiced *th*—the final silent *e* in the root word
serene—note the *e* in the unaccented first syllable
speckled—note the *ck* digraph—the *le* ending
muscular—note the *a* in the final unaccented syllable
awkward—note the *aw* representing the short-*o* sound—*kw* representing the *kw* sound—the *a* in the unstressed syllable. A helpful device for aiding memorization of the spelling of this word is to spell it with a chant-like rhythm: *a-w, k-w, a,r,d*, putting heavy stress on the *a* and the *k*, and equal stress on each letter of the *a-r-d*.

Have the words entered in the spelling notebooks.

All
 Building
 spelling
 groups

Help the pupils to build spelling groups based on the new words *speckle* and *nestle*:

speckle, deckle, freckle, heckle
 nestle, pestle, trestle, wrestle

Have any of the words the pupils do not know looked up in the dictionary.

Lesson 22

(*Young Canadian Heroes*)

All
 Reviewing
 dictionary
 symbols and
 respellings

Using the Dictionary. To review and reinforce recognition of dictionary respellings, duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated.)

Read each numbered word. Then read the three respellings beside it and draw a line under the respelling that tells how the word should be pronounced. You may use the Pronunciation Key in the dictionary if you wish.

1. energetic	en'ər get'ik	en'ər jet'ik	en'ər jē'tik
2. professional	per fesh'ənəl	pre fes'si ən əl	prə fesh' ən əl
3. orchestra	ôr'kis trə	ôr'ces trə	ôr kes'trə
4. ballet	bal'ət	bol'ət	bal'ā
5. enjoyment	en joi'mənt	en jō'mənt	en jim'ənt
6. improve	im prōv'	im prūv'	im prov'
7. loyal	lō'yəl	loi'əl	lī' əl
8. youthful	ūth'fəl	ūth'fəl	youth'fəl
9. sergeant	sēr'jənt	sār'jənt	sēr'gēənt
10. negotiation	ni gō'ti ā'shən	neg'ō shē'a tən	ni gō'shē ā'shən

"THār är thrē pärts in "yung kə nā'dē ən hēr'ōz"—"THē nash'ən əl ūth ôr'kis trə," "kan'dē strīp'ərz," and "vol'ən tēr' wēr'kərz fôr krip' əld chil'drən."

All
 Skimming to
 locate
 specific words

Language Development. Explain to the group that there are specific words and phrases related to music in "The National Youth Orchestra" section of "Young Canadian Heroes." Direct the pupils to turn to page 203 in the text and skim the page rapidly to locate words and phrases which could be associated with music. Elicit from the children *playing, trumpet, cello,*

clarinet, orchestra, listening enjoyment, musical talent, rehearsing, perform.

Repeat this procedure with words and phrases associated with candy strippers, ballet, and volunteer work with crippled children. A partial list of words and phrases found on each page is as follows:

Page 204

hospital
help patients
help them get over fear
cheer them up
service for others
serve juice
bring gifts, etc.
assist wheel chair patients

Page 206

work hard
ballet skills
ballet steps
gracefully and beautifully
professional dancers
ballet companies

Page 207

handicapped children
work for free
swim
horseback riding
bicycle hikes
special outings
being helpful

All
Reviewing
spelling
of words
containing
the sound of
oi as in oil

Spelling. Recall the two spellings that represent the sound of *oi* as in *oil* and write on the board as examples *enjoy* and *point*. Point out that there is no way of telling, by sound alone, which spelling is required.

Remind the pupils that there are some fairly reliable rules to follow when the spelling of this sound is involved.

1. "If a word ends in the *oi* sound, you can be sure the *oy* spelling is correct." Write *enjoy*, *annoy*, *destroy*, *corduroy* on the board as examples.
2. "If the *oi* sound comes within a word, then the spelling is usually *oi*." Write *poison*, *moisture*, *embroider*, *hoist* on the board. "There are a few exceptions to this rule which have to be memorized as they are met." Write *loyal*, *royalty*, *oyster*, *voyage* on the board. And remember particularly the tricky exception *lawyer*, which doesn't use either *oi* or *oy*.
"These are the most common exceptions to the rule and there are not too many of them for you to remember. Apart from these, you can be fairly sure of being correct if you use the *oi* spelling for the sound of *oi* as in *oil* when it comes within the word."

Recall that words ending in *oy* retain the *oy* spelling when suffixes are added. Demonstrate by writing on the board *enjoyment*, *annoyance*, *joyous*, *boyish*.

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

The boys and girls enjoyed the voyage.
She wore corduroy pants and an embroidered blouse.
The gardener was annoyed when too much moisture destroyed the young plants.
The lawyer pointed out that the oysters had spoiled and become poisonous.

Have any misspelled words entered in the pupils' lists of difficult words.

All
Let's spell
these!

Write the following sentences on the board and have them read.

The volunteer workers were energetic in helping the patients.
I hope to be a professional ballet dancer some day.
The orchestra was made up of talented musicians.

Call attention to the underlined words and discuss their spelling as follows:

volunteer—note the *o* in the first syllable—the *u* in the unaccented medial syllable—the double *e*
energetic—note the *e* in the unaccented second syllable—the *g* representing the soft *j* sound before *e*—the *i* in the final syllable
professional—note the *o* in the unaccented first syllable—the double *s*—the two suffixes *sion* and *al*
ballet—note the *a* representing the short-*a* sound before *l*—the double *l*—the *et* representing the long-*a* sound
orchestra—note the *ch* representing the *k* sound—the *e* and the *a* in the unaccented second and third syllables
talented—note the *a* representing the short-*a* sound before *l*—the *e* in the unaccented second syllable

Have the words entered in the spelling notebooks.

Progress Check

*All
Recognizing
prefixes and
suffixes*

Structural Analysis. To check the pupils' recognition of prefixes and suffixes, distribute copies of the following test for independent work. (Answers are indicated.)

Divide the following words into syllables and underline the prefixes and suffixes.

- | | |
|-------------------|-----------------------------------|
| 1. unnatural | (<u>un</u> nat ur <u>al</u>) |
| 2. awkwardly | (awk ward <u>ly</u>) |
| 3. melodiously | (me lo di <u>ous ly</u>) |
| 4. imperfection | (<u>im</u> per fec <u>tion</u>) |
| 5. forehead | (<u>fore</u> head) |
| 6. universal | (u ni ver <u>sal</u>) |
| 7. workmanship | (work man <u>ship</u>) |
| 8. nonstop | (<u>non</u> stop) |
| 9. childhood | (child <u>hood</u>) |
| 10. refreshments | (<u>re</u> fresh <u>ments</u>) |
| 11. incredible | (<u>in</u> cred i <u>ble</u>) |
| 12. disappearance | (dis ap pear <u>ance</u>) |

*All
Selecting
the correct
word meaning*

Dictionary Usage. To check the pupils' ability to select the correct dictionary definition to fit context, duplicate the sentences below and distribute copies to the pupils. If there is a dictionary available for each pupil, direct the children to find each underlined word in the dictionary, decide which of the definitions given is correct for the way the word is used in the sentence, and write the number of that definition on the line before the sentence. If there are not enough dictionaries, call upon individuals to find the words in the dictionary and read the meanings aloud. (Answers are indicated.)

- (1) 1. The kite was wafted this way and that by the breeze.
(2) 2. The executioner was tall and muscular.
(1) 3. The emperor wanted to protect the serene valley from harm.
(3) 4. He was buckling his belt as he came downstairs.
(3) 5. The knights volunteered to rescue the damsel.

- (1) 6. Minute birds sang in the tiny trees.
 (3) 7. John's big brother is a professional hockey player.
 (1) 8. Members of the orchestra need to have musical talent.
 (3) 9. That is an awkward parcel to carry.
 (2) 10. The boy's shoes were scuffed but clean.

All
 Spelling
 test

Spelling. The following words have been presented as special spelling words in this unit: *youngster, fantastic, patrolled, bandits, secretary, sergeant, knelt, rebuked, nephew, siege, universe, writhed, serene, speckled, muscular, awkward, volunteer, energetic, professional, ballet, orchestra, talented.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils may be expected to write all the sentences. Some may be expected to write only a few, selected by the teacher, and the underlined words from the rest of the sentences.

Note. Don't forget to make the necessary deletions or additions if fewer or more than the suggested special spelling words have been taught.

1. The youngster told a fantastic story about some bandits.
2. A professional ballet dancer needs to be energetic and talented.
3. The snake's muscular body writhed through the grass.
4. The knights volunteered to lay siege to the castle.
5. Police cars patrol the streets at night.
6. The sergeant rebuked his nephew for whispering while the orchestra was playing.
7. That sun-speckled forest glade must surely be the most serene place in the universe.
8. The secretary knelt down awkwardly to pick up the paper clip.

Lesson 23

(Happy Days)

All
 Reviewing
 suffix *al*

Structural Analysis. Write the words *national, signal, refusal* on the board. Have the words pronounced and the suffix *al* identified in each one. Recall that *al* is a suffix that imparts the meaning "belonging to," "like a," or "act of."

Place the following words on the board and have the pupils identify the suffix and tell and spell the root word.

professional	universal	occasional
traditional	functional	seasonal
formal	musical	rental
ceremonial	personal	orchestral

All
 Recognizing
 primary and
 secondary
 accents

Syllabication and Accent. Point out to the pupils that there are a number of words in the reader selection which have primary and secondary accents. Write the following words on the board, without syllabic division, accent marks, or underlining.

Jap' a nese'	in' tro duce'
cel' e bra' tion	moon' light'
birth' days'	earth' en ware'
dec' o rate'	en' ve lope'
waist' coat'	cer' e mo' ni al

Ask the pupils to write each word in syllables on their worksheets, say the word softly to note which syllables are stressed, and place the primary and secondary accent marks. If the word is a compound, they are to draw a line under it. (Answers are indicated.)

All
Reviewing
adding al
to root words

Spelling. Review with the pupils the spelling principles of adding suffix *al* to root words.

1. Most words simply add *al* to the root word, with no change in spelling — *nation, national; tradition, traditional*. If you are not sure that the final unstressed syllable of a word is the suffix *al*, the meaning should confirm it.
2. Words ending in *e* usually drop the *e* before *al* is added — *universe, universal; nature, natural*.
3. Words ending in a single short vowel followed by a single consonant usually double the final consonant before *al* is added — *acquit, acquittal; commit, committal*.
4. Words ending in *y* preceded by a consonant usually change the *y* to *i* before *al* is added — *ceremony, ceremonial; bury, burial*.
5. Words ending in *ce* change *e* to *i* before *al* is added — *office, official; race, racial*.
6. Some words ending in the *d* or *t* sounds insert a *u* before *al* is added — *event, eventual; grade, gradual*. This can be detected by sound.
7. Words with drastic changes in the spelling of the root word, and words based on non-English roots, have to be memorized.
8. Always check in the dictionary when in doubt.

All
Try these!

Dictate the following sentences slowly and clearly as the pupils write them on worksheets.

The rental of a hall for an orchestral concert is usually high.

Personally I enjoy the occasional formal party.

Seasonal changes take place gradually.

The final part of that musical work has an almost magical quality.

That table I made may not look professional but it is functional.

Have any misspelled words entered in the pupils' lists of difficult words.

All
Let's spell
these!

Write the following sentences on the board and have them read.

Our school orchestra won first place in the music festival.

The TV program showed children of other lands in traditional costume.

Some of the outfits were trimmed with elaborate embroidery.

The guard remained discreetly in the background.

The pungent odor of cheese and pickles made my mouth water.

My first literary efforts were dismal failures.

Call attention to the underlined words and discuss their spelling as follows:

festival — have the *al* suffix identified and elicit the root word

festive — note the *i* in the unaccented second syllable

traditional — note the *a* in the unaccented first syllable — the two suffixes *tion* and *al*

elaborate — note the *e* standing alone as an unaccented first syllable — note the *o* in the unstressed third syllable — the *ate* representing the *it* sound

discreetly — note the *i* in the unstressed syllable — the *cr* blend — the double *e* — the *ly* ending

pungent — note the *g* representing the soft *-j* sound before *e* — the *e* in the unstressed syllable

literary — note the *e* in the unstressed second syllable — the *a* in the third syllable

Have the words entered in the spelling notebooks.

Lesson 24

(Let's Celebrate)

*Individual
Recognizing
compound and
hyphenated
words*

Structural Analysis. Distribute copies of the following exercise for independent work. (Answers are indicated.)

Some of the words below are compound words, some are hyphenated words, and some are neither compounds nor hyphenated. Place the following headings on your worksheets:

1. Compound Words
2. Hyphenated Words
3. Other Words

Read each word in the list and write it under the correct heading.

fishermen (1)	saddle-bronc (2)	leakproof (1)
snow-sculpture (2)	majorettes (3)	displays (3)
chuckwagon (1)	horsepower (1)	deputies (3)
pontoons (3)	midnight (3)	water-skiing (2)
pancakes (1)	wild-cow (2)	friendship (3)
baton-twirlers (2)	stampede (3)	plastic (3)
calf-roping (2)	flour-packing (2)	spectacular (3)
fiberglass (1)	sugar-making (2)	bagpipes (1)

*All
Recognizing
abbreviations
as dictionary
entries*

Using the Dictionary. Write the following abbreviations on the board:

sq. B.C. T.V. yd. qt. Sr.

Direct the children to locate the entry *sq.* in their dictionaries. "This abbreviation is a shorter form for what word? What word appears just before *sq.*? What word follows *sq.*?" Point out to the pupils that abbreviations are treated as any other entry in the dictionary; they are arranged in alphabetical order.

Tell the pupils that the shorter forms of the days of the week, the months of the year, and the provinces of our country are also found in some dictionaries.

Duplicate and distribute the following independent activity. (Answers will vary according to the dictionary used.)

Find these abbreviations in a dictionary. In Column 1 write each entry which comes before the shorter form. In Column 2 write the entry which comes after the shorter form. In Column 3 write the word or phrase which the abbreviation stands for.

Abbreviation	Column 1	Column 2	Column 3
St.	_____	_____	_____
bbl.	_____	_____	_____
S.S.	_____	_____	_____
mt.	_____	_____	_____
bd.ft.	_____	_____	_____
M.P.	_____	_____	_____
hr.	_____	_____	_____
N.B.	_____	_____	_____
Mr.	_____	_____	_____
Can.	_____	_____	_____



Spelling. Discuss with the pupils the way to go about spelling an unfamiliar word and summarize the procedure as follows:

1. Say the word softly to yourself.
2. Make sure you are pronouncing it correctly.
3. Say the word softly in syllables.
4. Think, "Is it a compound word?"
 - a. If it is a compound word, divide into its parts.
 - b. If you know how to spell both parts, write them down, joined together.
 - c. If you know one part, write it down. Then say the other part softly and use the clues you have learned to spell it. Join the two parts together.
5. Think, "Does the word have prefixes and suffixes that I know?"
 - a. If the word has prefixes and suffixes, write them down.
 - b. Think about the root word. Is it a word you know? If so, write it down and add the prefixes and suffixes, making any changes in the root word that may be necessary.
 - c. If you do not know the root word, say it softly to yourself and use the clues you have learned to spell it. Write it down and add the prefixes and suffixes.
6. If the word is not a compound and has no prefixes or suffixes that you have learned, say it softly in syllables. Think about each syllable in turn, and use clues you have learned to help you spell it. As you decide on the spelling of each syllable, write it down.
7. Look at the word closely after you have written it down. Notice if it has any parts that may be tricky. If it has, check the spelling in the dictionary.
8. Always check in the dictionary if you are not sure a word is spelled correctly.

Write the following sentences on the chalkboard and have them read.

The majorettes were twirling their batons.
The sheriff and his deputies rode after the bandits.
That canoe is made of fiberglass.
I like maple syrup on pancakes.

Call attention to the underlined words and discuss their spelling as follows:

majorettes — note the *j* representing the *j* sound — the *o* in the unaccented second syllable — the double *t* and final silent *e*
baton — note the *a* in the unaccented first syllable
sheriff — note the single *r* and double *f*. The most common error in spelling this word is to double the *r* and have only one *f*.
deputies — elicit the singular form *deputy*. Note the *u* in the unaccented second syllable.
fiberglass — note that this word is a compound and have both parts of the compound identified — note the *e* in the unaccented second syllable
syrup — note the *y* as a vowel in the first syllable. Have the pupils locate *syrup* in the dictionary and note that there are two correct spellings for the word and two correct pronunciations.

Have the words entered in the spelling notebooks.

Progress Check

Dictionary Usage. To check the pupils' ability to recognize dictionary respellings, duplicate the following exercise and distribute copies to the pupils for independent work. (Answers are indicated.)

Read each sentence and note the underlined word. Say that word softly to yourself. Find the correct dictionary respelling of the word below the sentence and draw a line under it.

1. The seaplane uses pontoons to land on water.
pon tūnz' pon tūnz' pon tunz'

2. Let's go to the Calgary Stampede.
stam pēd' stamp stām'pēd
3. The sheriff caught the cattle rustlers.
 shə rēf' shēr 'əf sher' if
4. This year the theme of the parade was nursery rhymes.
 ˈThēm them thēm
5. Visitors are welcomed at the festival and treated like royalty.
 roi' əl tē rō yal' tē roi' tē
6. They were busy putting an elaborate decoration on the cake.
 i lab'ə rit i lab'ə rāt' ē lab' rīt
7. I would like to go to every festival in Canada.
 fez' tə vəl fes'tə vəl fes tiv' əl
8. Most countries have traditional ways of celebrating birthdays.
 trə dit'yun əl trə dish' ən əl trā'dəsh nal'
9. We painted a mural of a chuckwagon race.
 mōr' əl mēr' əl mūr' əl
10. A fiberglass tub won the bathtub race.
 fib'ər glas' fi' bər glas' fi' bər glāz'

*All
Recognizing
root words
and affixes*

Structural Analysis. To check recognition of prefixes, root words, and suffixes, distribute copies of the following test. (Answers are indicated.)

Read the words below. Write the prefixes, root words, and suffixes on the lines.

Words	Prefix	Root words	Suffixes	
1. informally	(in)	(form)	(al)	(ly)
2. unnatural	(un)	(nature)	(al)	
3. forecasting	(fore)	(cast)	(ing)	
4. officious		(office)	(ous)	
5. horsemanship		(horseman)	(ship)	
6. babyhood		(baby)	(hood)	
7. imperfection	(im)	(perfect)	(tion)	
8. permission		(permit)	(sion)	
9. nonreturnable	(non)	(return)	(able)	
10. disappearance	(dis)	(appear)	(ance)	
11. unbelievably	(un)	(believe)	(able)	(ly)
12. mischievous		(mischief)	(ous)	

*All
Matching
words and
definitions*

Word Meaning. To check the pupils' understanding of some of the new words presented in the unit, distribute copies of the following test for independent work. (Answers are indicated.)

Match the words in the right column with the definitions in the left column. Write the letter of the word on the line before its definition.

- | | |
|---------------------|--------------------------------------|
| 1. (D) waistcoat | A. having to do with literature |
| 2. (E) festival | B. in a wisely cautious manner |
| 3. (A) literary | C. a boat race |
| 4. (F) traditional | D. a man's vest |
| 5. (B) discreetly | E. a celebration |
| 6. (C) regatta | F. handed down by tradition |
| 7. (G) stable | G. firm; steady |
| 8. (J) specifically | H. the fact of belonging to a nation |
| 9. (I) theme | I. topic; subject |
| 10. (H) nationality | J. definitely; particularly |

Spelling. The following words have been presented as special spelling words in this unit: *festival, traditional, elaborate, discreetly, pungent, literary, majorettes, baton, sheriff, deputies, fiberglass, syrup.*

Dictate the following sentences slowly and clearly as the pupils write them on worksheets. Most pupils may be expected to write all the sentences. Some pupils may be asked to write some complete sentences, selected by the teacher, and the underlined words from the rest of the sentences.

Note. Don't forget to make the necessary deletions or additions if fewer or more than the suggested special spelling words have been taught.

1. It is traditional to have majorettes at football games.
2. They entertain by giving an elaborate display of baton twirling.
3. A sheriff and his deputies kept law and order during the festival.
4. The pungent odor of burning leaves filled the air.
5. It was apparent at an early age that the youngster had literary talent.
6. The secretary discreetly avoided mentioning the gossip she had heard.
7. I had ice cream with syrup on it at the luncheon.
8. The body of the racing car was made of fiberglass.

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Application of: *a part of every spelling lesson*

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